1600 exercices gradués de lecture musicale, intonation, rythme, tonalité 1ère partie

A Monsieur A. DANHAUSER
Inspecteur principal de l'Enseignement du Chant
dans les Ecoles Communales de la Ville de Paris

1600 EXERCICES GRADUÉS

DE LECTURE MUSICALE

INTONATION - RYTHME - TONALITÉ

A L'USAGE
des Ecoles Municipales, des Ecoles Communales, des Ecoles Normales, Cours d'Adultes, Lycées, etc.

PAR

JULES ARNOUD

Professeur à l'Ecole Municipale Turgot, etc.

Ire PARTIE
Contenant 1000 Exercices
Pr. NET: 1 Fr. 50

IIme PARTIE
Contenant 600 Exercices
Pr. NET: 1 Fr. 50

Cartonnage $0^f,25^c$ en plus

PARIS
Librairie Musicale
ALPHONSE LEDUC, EDITEUR, 3, RUE DE GRAMMONT

1881

AVANT-PROPOS

Nous nous sommes proposé en écrivant ce recueil, d'offrir aux élèves des Ecoles Municipales, Communales, Normales et des Lycées & , un grand nombre d'exercices sur l'*Intonation*, le *Rythme* et la *Tonalité*.

Ces Exercices sont classés par ordre de difficultés.

Dans le but de faciliter le travail des Elèves, le professeur pourra expliquer les principes théoriques à mesure qu'ils se présenteront dans cet ouvrage.

Pour chaque tonalité nous avons employé différentes formules qui, à notre avis, forment beaucoup mieux l'oreille que l'étude presque toujours routinière de l'intonation par les *intervalles*.

Nous avons également écrit beaucoup d'exercices de Rythme, afin d'habituer les élèves à acquérir le sentiment de la mesure, si difficile à leur donner quand déjà ils ont à se préoccuper des difficultés d'intonation qui se rencontrent dans les leçons de solfège. Ils trouveront dans ce recueil de nombreuses leçons mélodiques, écrites sur tous les principes de la musique dans toutes les mesures et dans tous les tons.

Ces leçons ont été composées principalement pour nos élèves des Ecoles Communales, et les bons résultats que nous avons obtenus par leur emploi nous ont décidé à les publier.

Puisse ce travail répondant à des besoins nouveaux contribuer au développement de l'Education musicale, c'est là notre plus grand désir.

J. A.

A *Monsieur* ***ADOLPHE DANHAUSER***

1600 EXERCICES GRADUÉS

de LECTURE MUSICALE
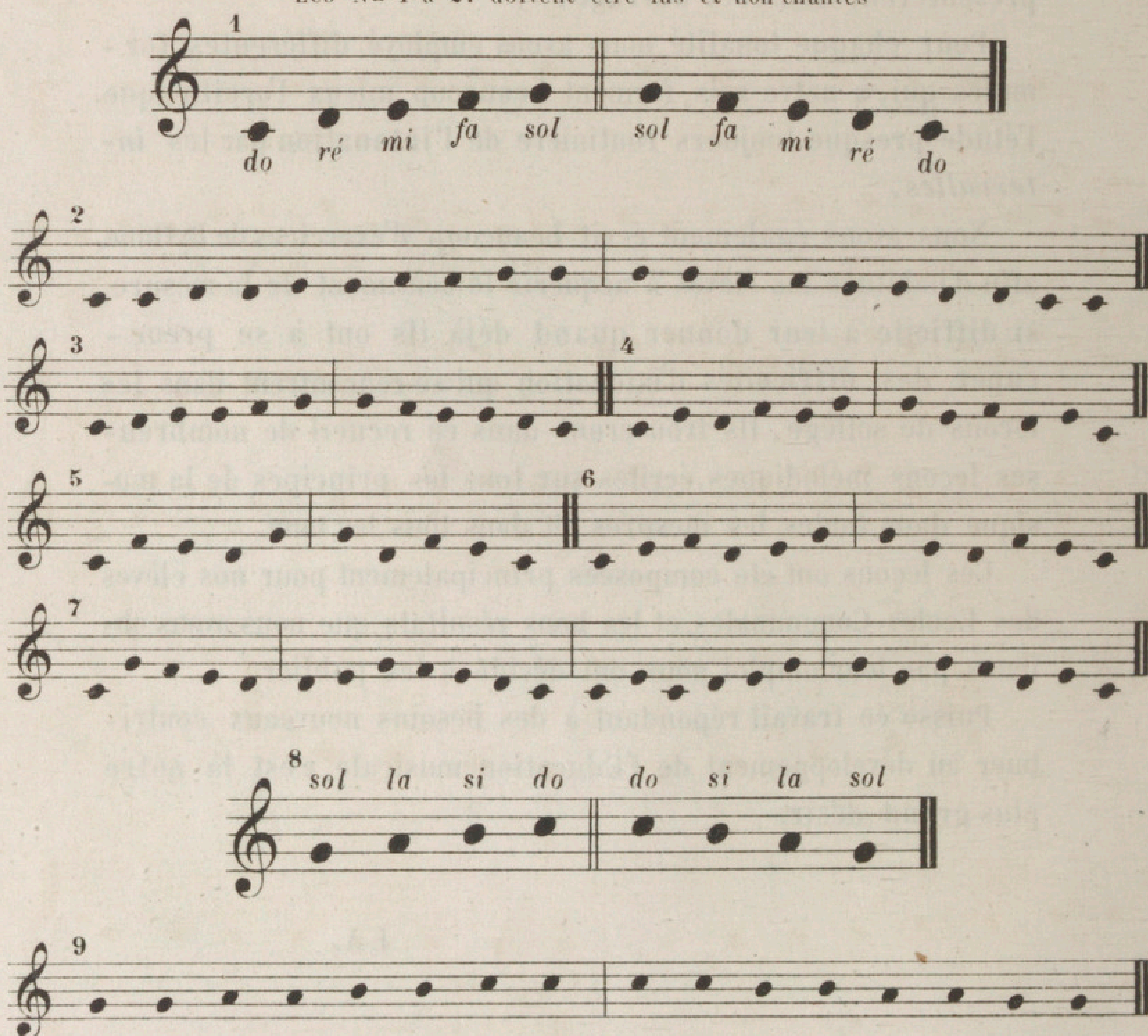
INTONATION, RYTHME et TONALITÉ

JULES ARNOUD
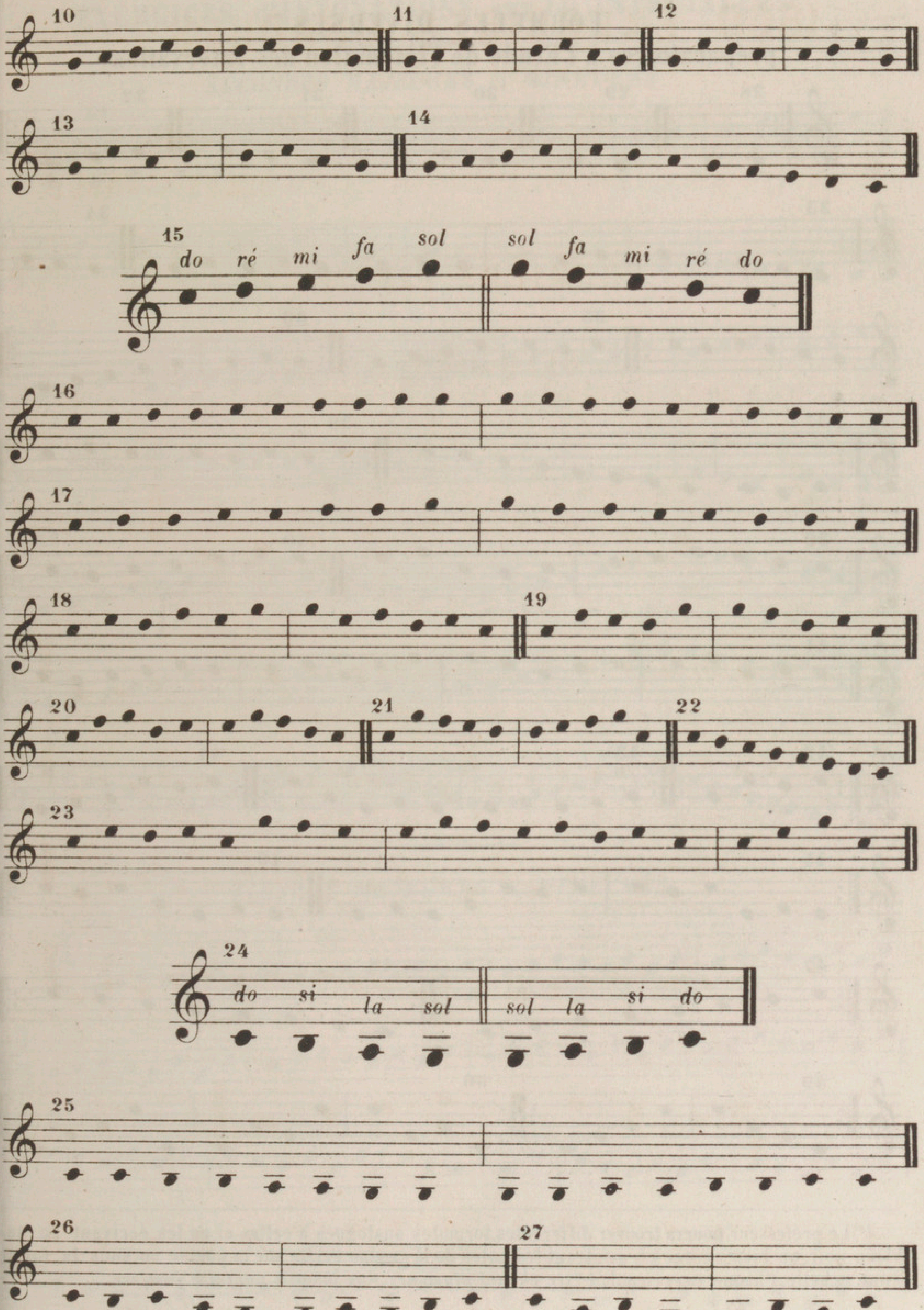
PREMIÈRE PARTIE

EXERCICES
pour apprendre à connaître les notes

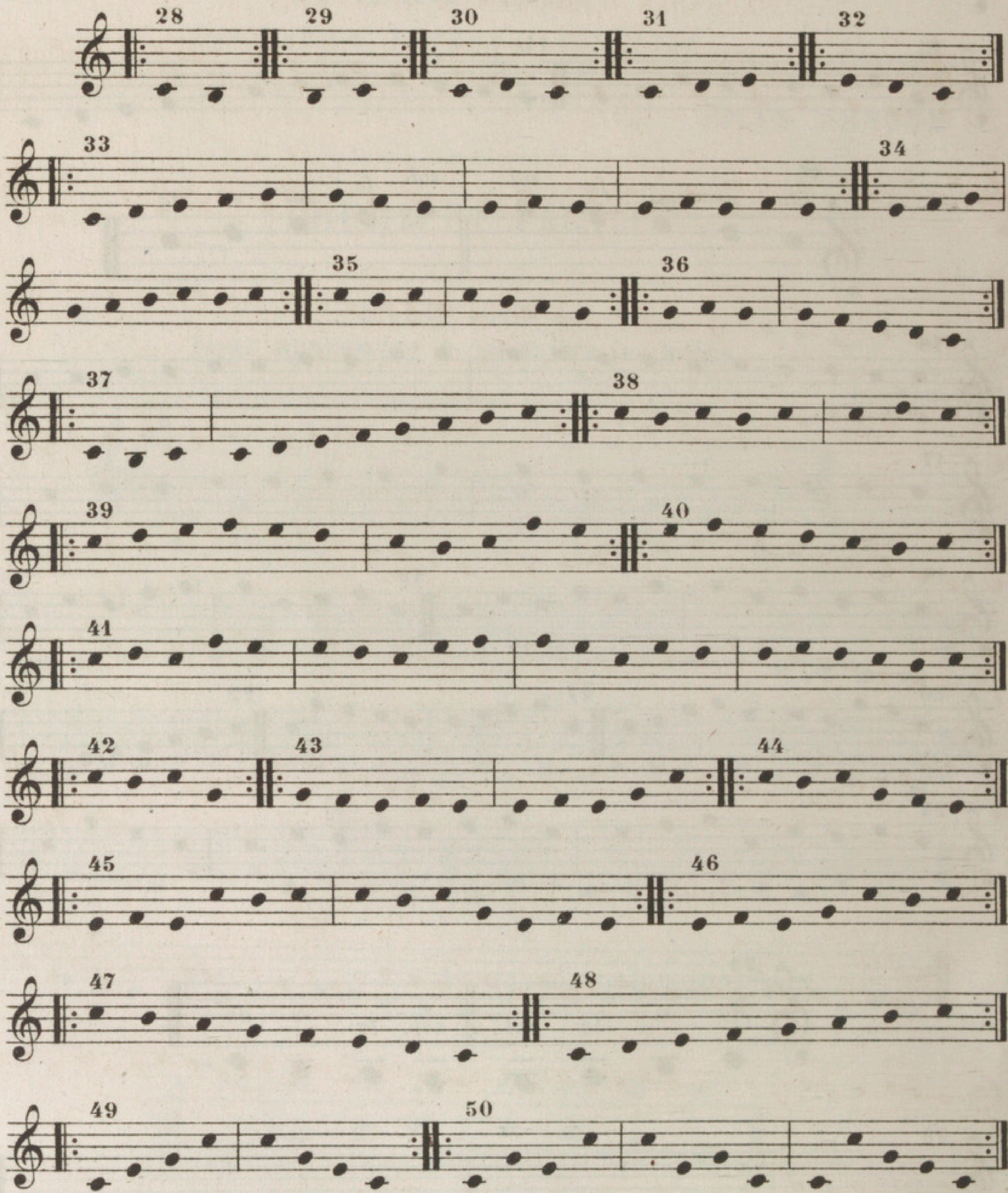
Les N°s 1 à 27 doivent être lus et non chantés



Paris, ALPHONSE LEDUC, Editeur. A.L.6417. (Gravé chez Alphonse Leduc)


10
11
12
13
14
15
do ré mi fa sol
sol fa mi ré do
16
17
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20
21
22
23
24
do si la sol
sol la si do
25
26
27

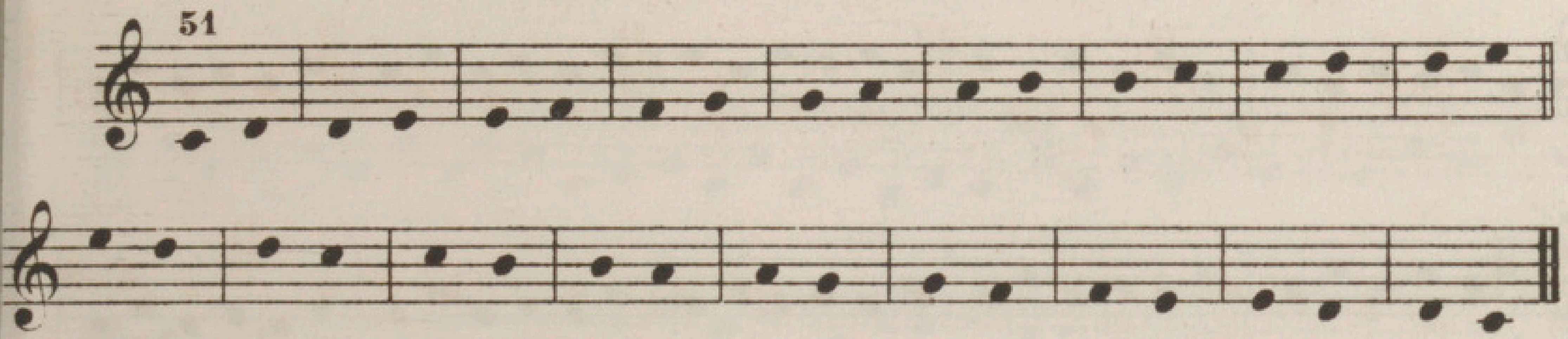
FORMULES DIVERSES(*)
préparatoires à l'Etude de l'Intonation des Intervalles

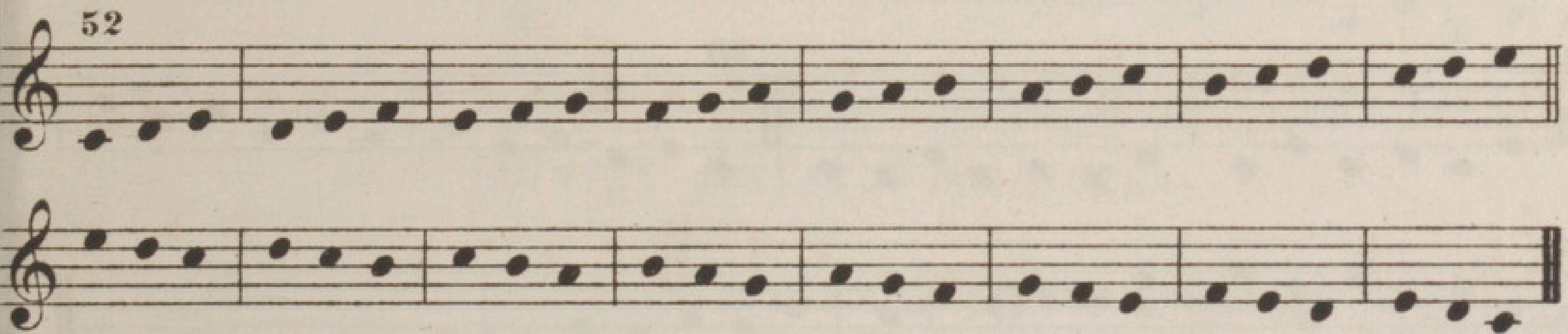


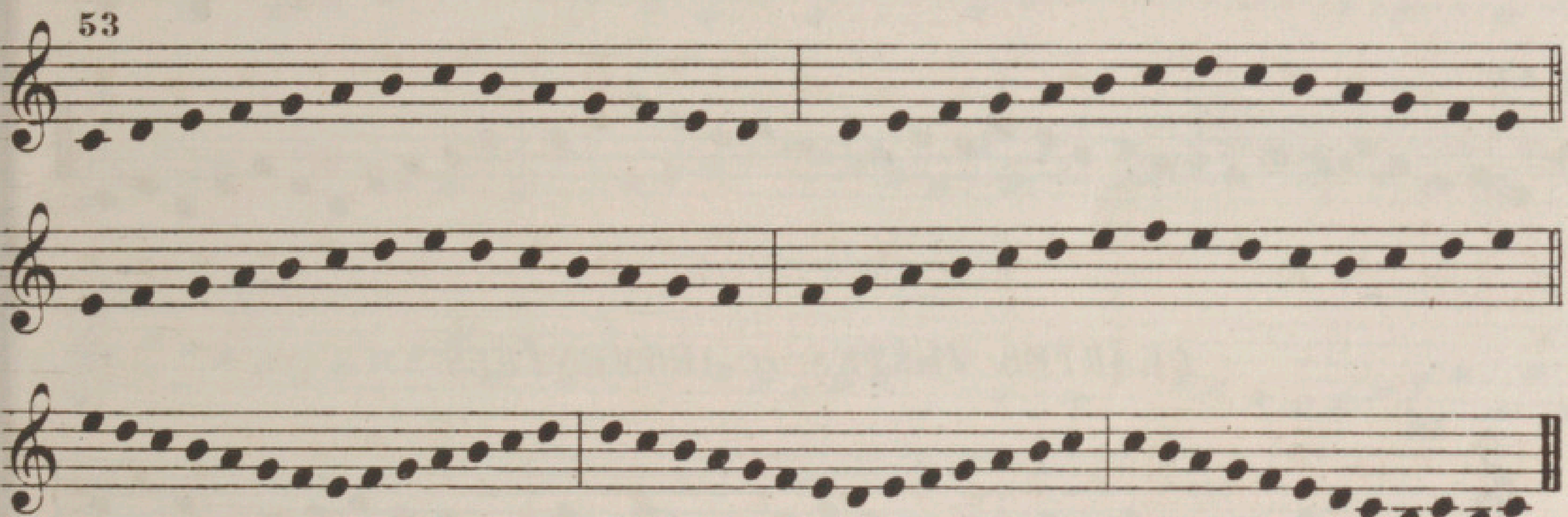
(*) Le professeur pourra trouver différentes formules analogues à celles-ci en les écrivant au tableau noir, ou bien encore en montrant les notes de la gamme écrite sur la portée ou sous la forme d'une échelle. Chaque *exercice* doit-être *chanté plusieurs fois* jusqu'à *parfaite justesse*.

EXERCICES d'INTONATIONS sur les INTERVALLES

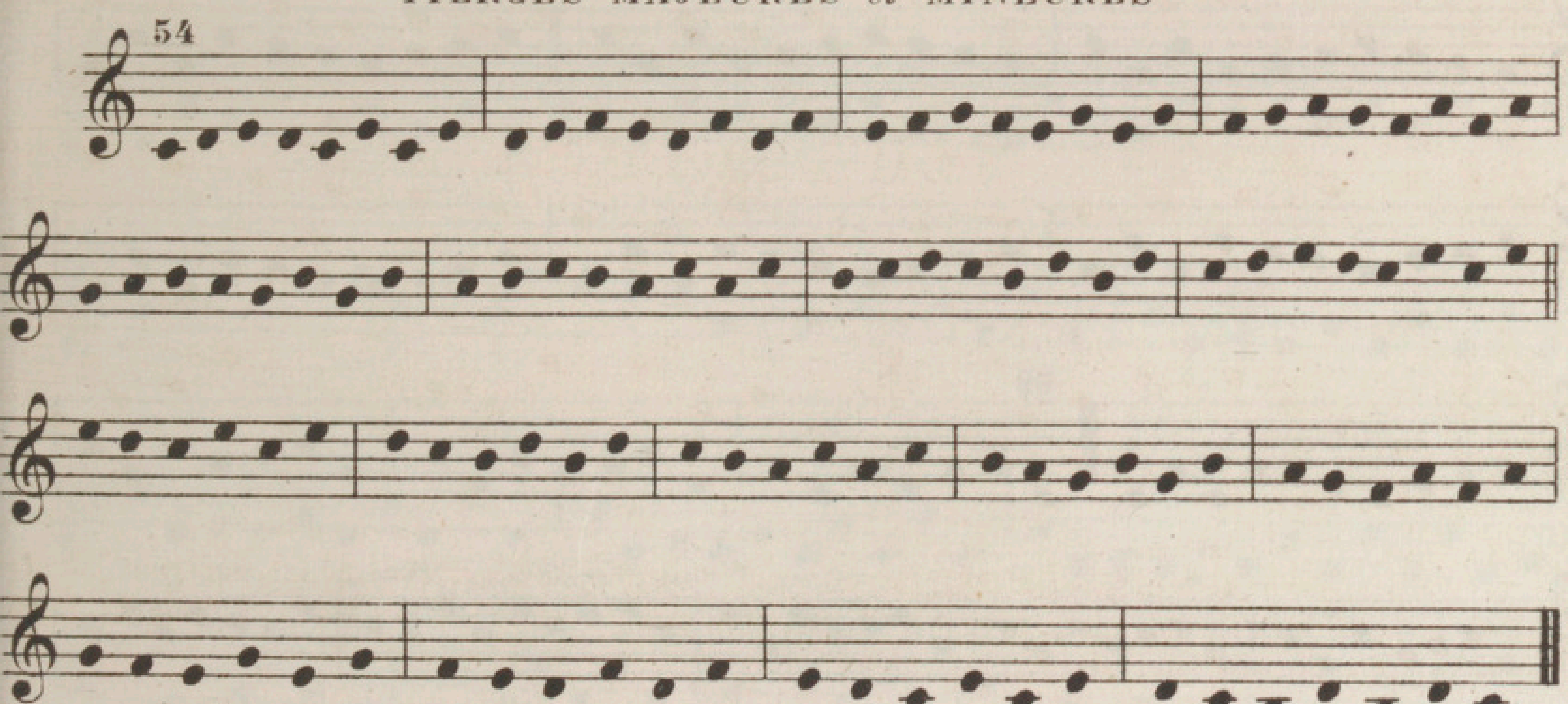
SECONDES MAJEURES et MINEURES

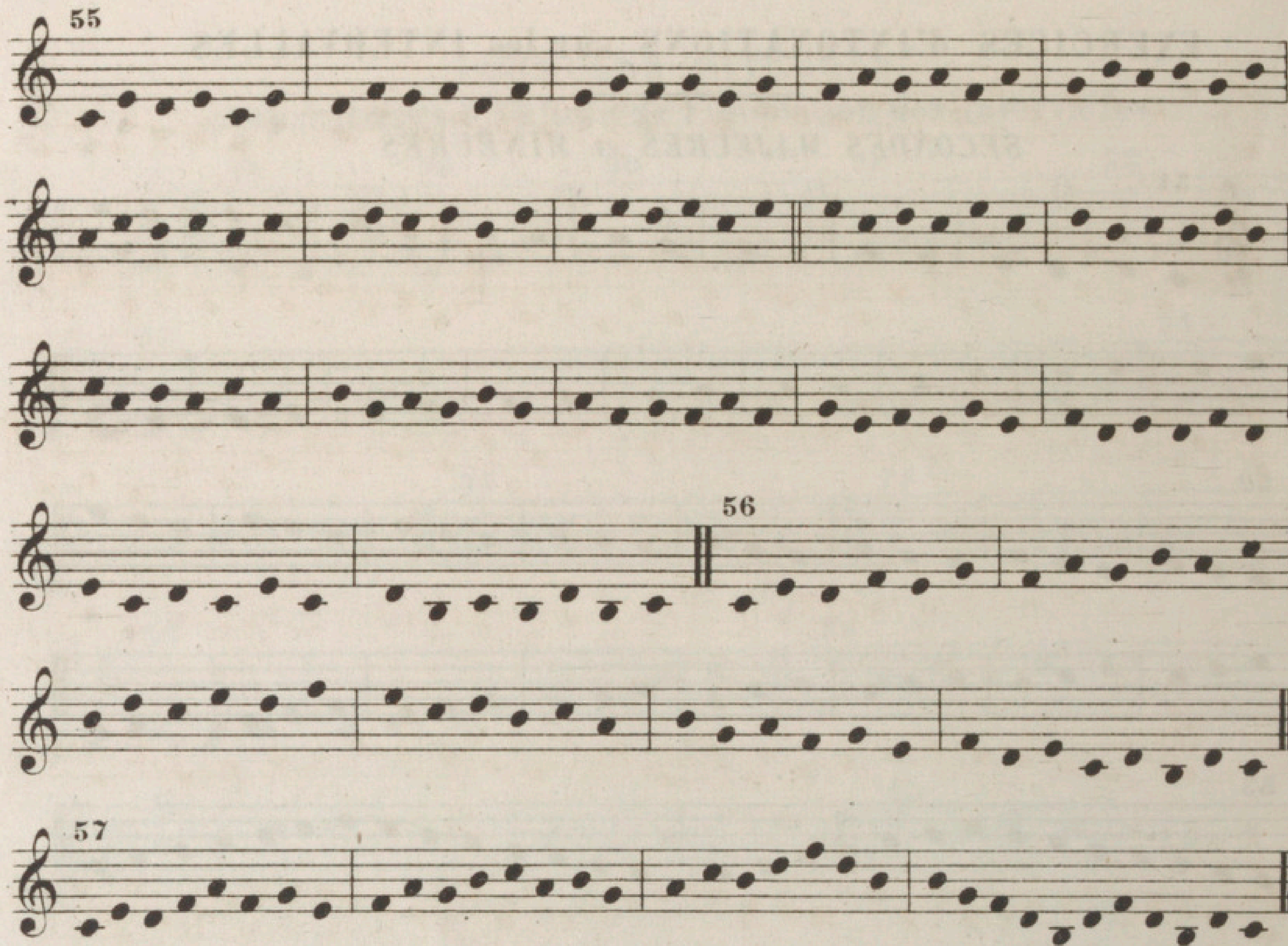




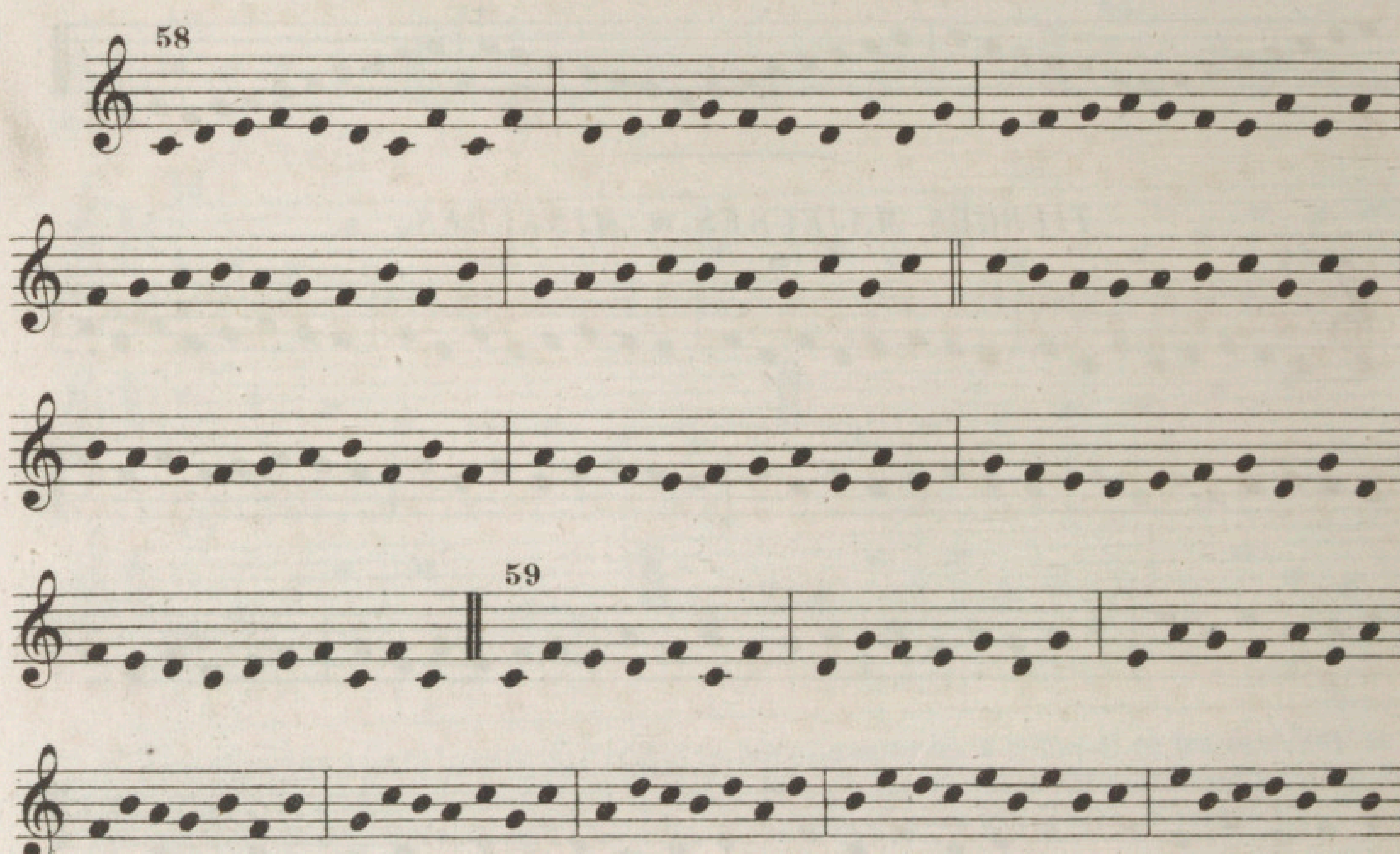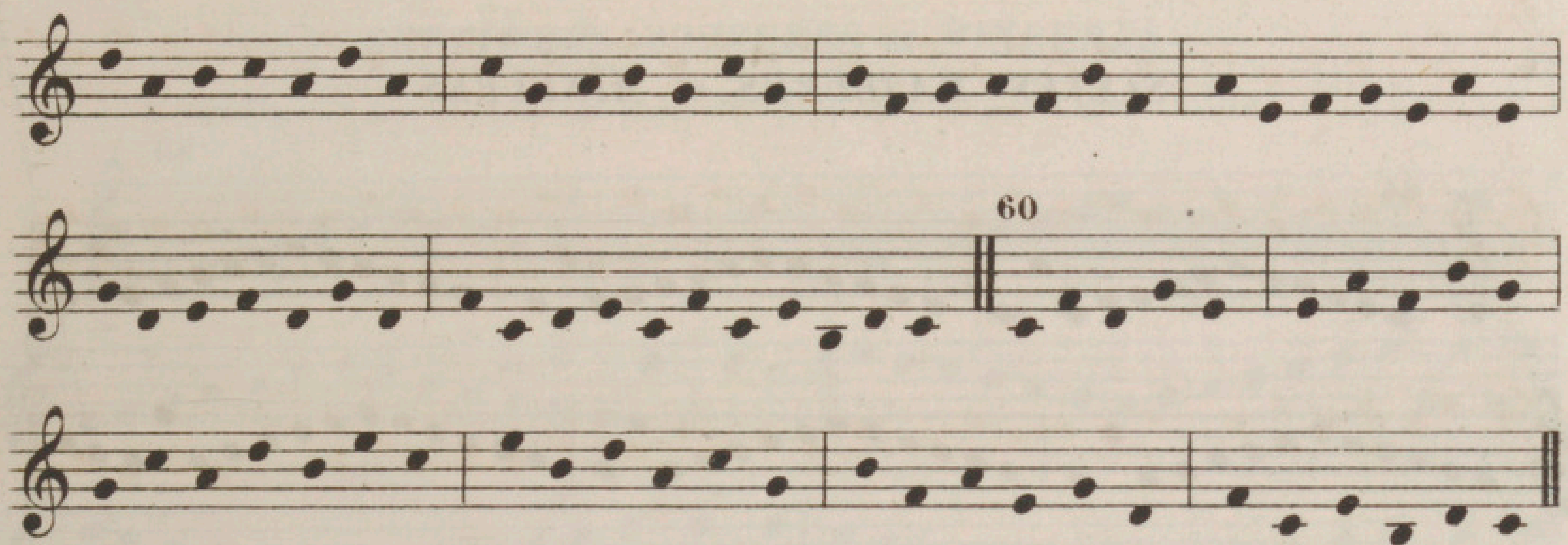


TIERCES MAJEURES et MINEURES



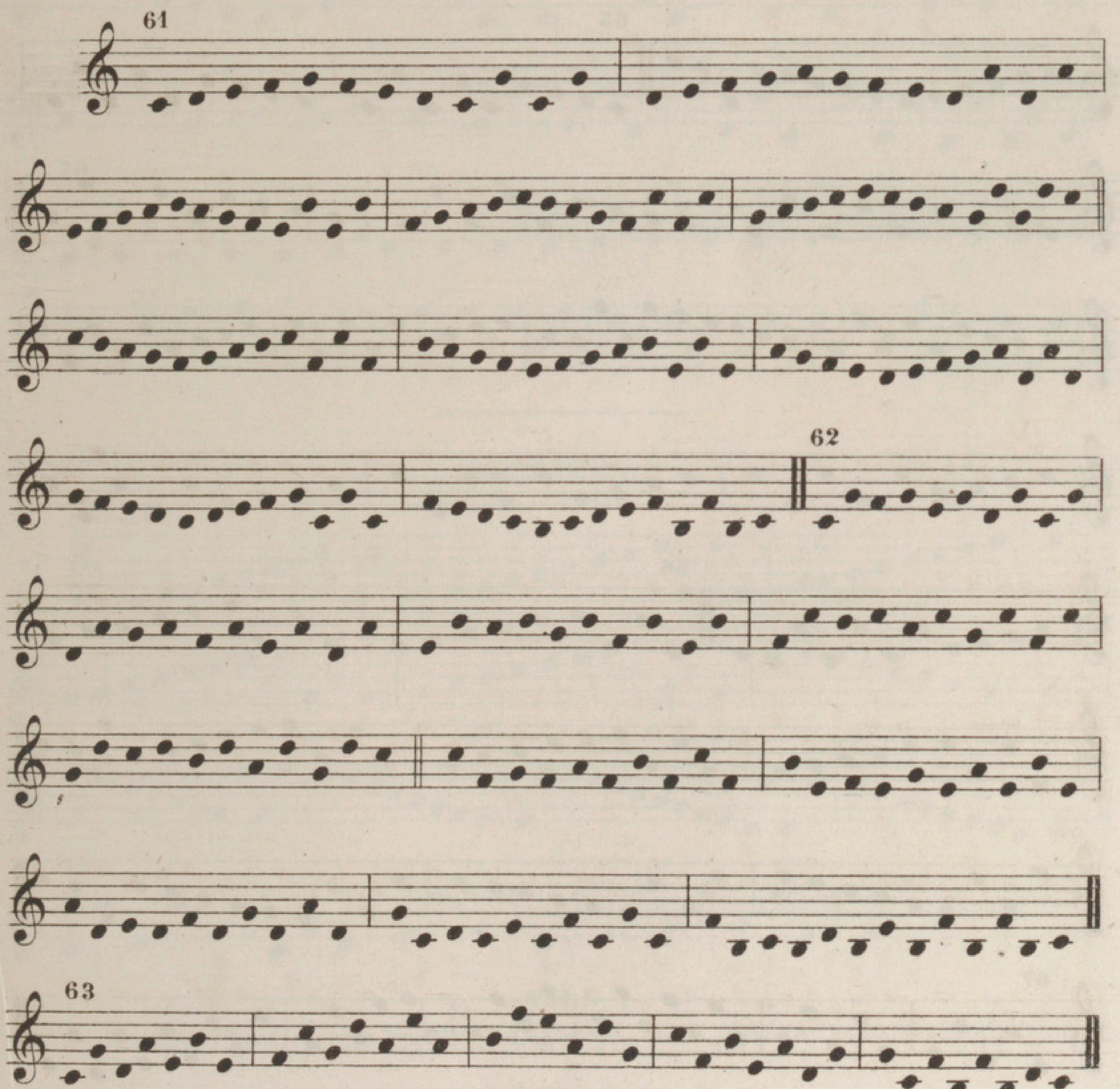


QUARTES JUSTES et AUGMENTÉES

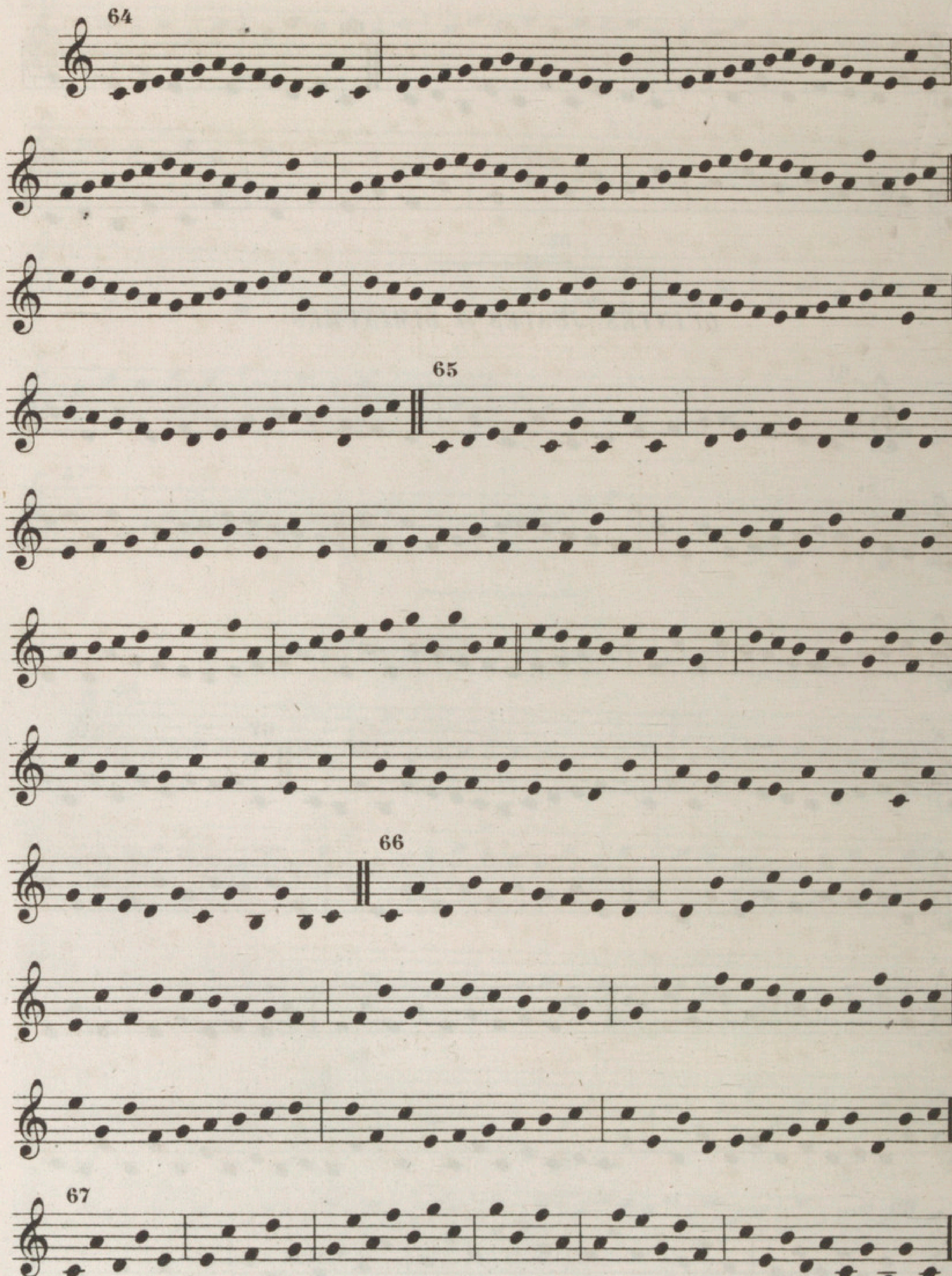




QUINTES JUSTES et DIMINUÉES
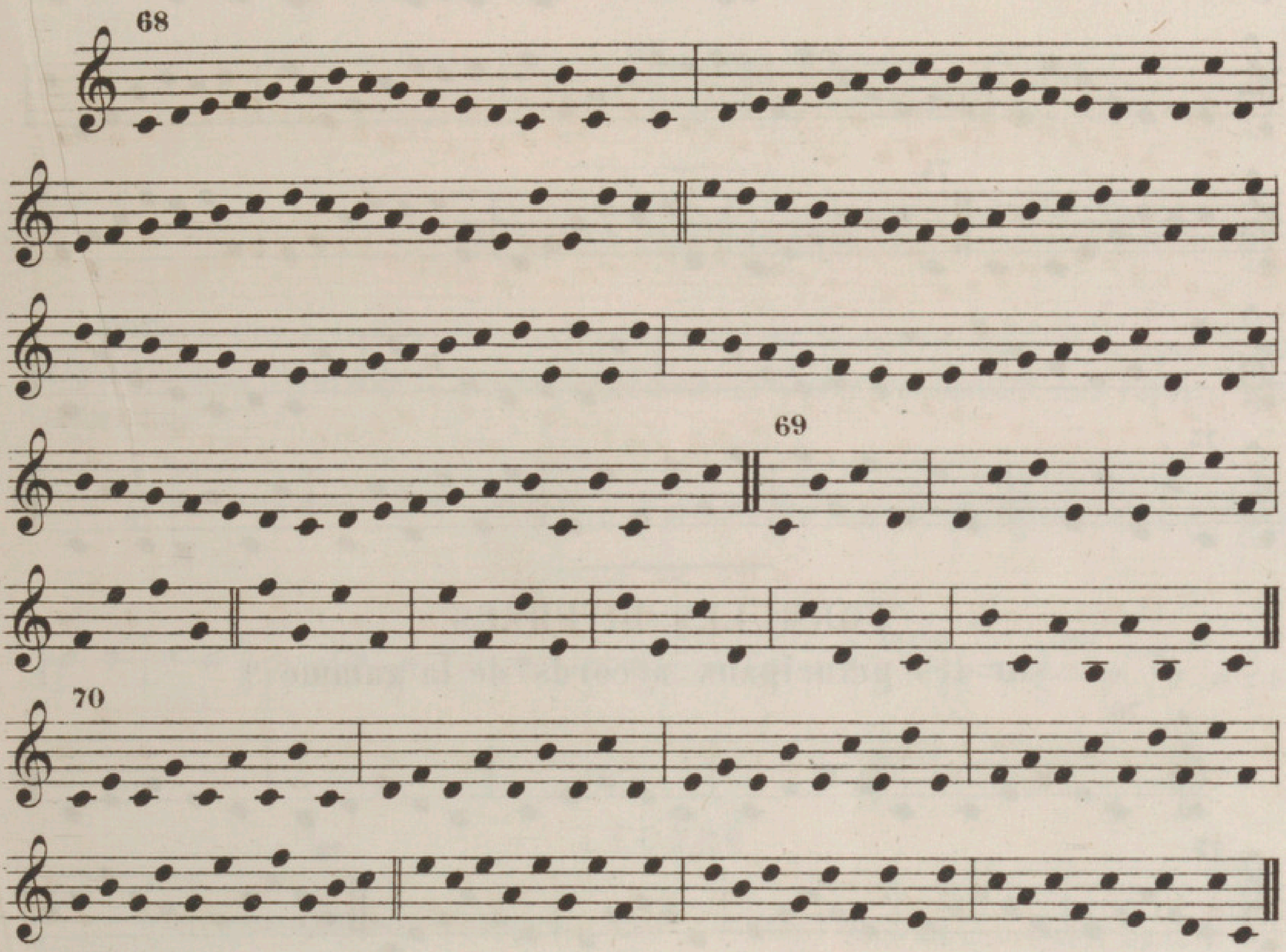


SIXTES MAJEURES et MINEURES

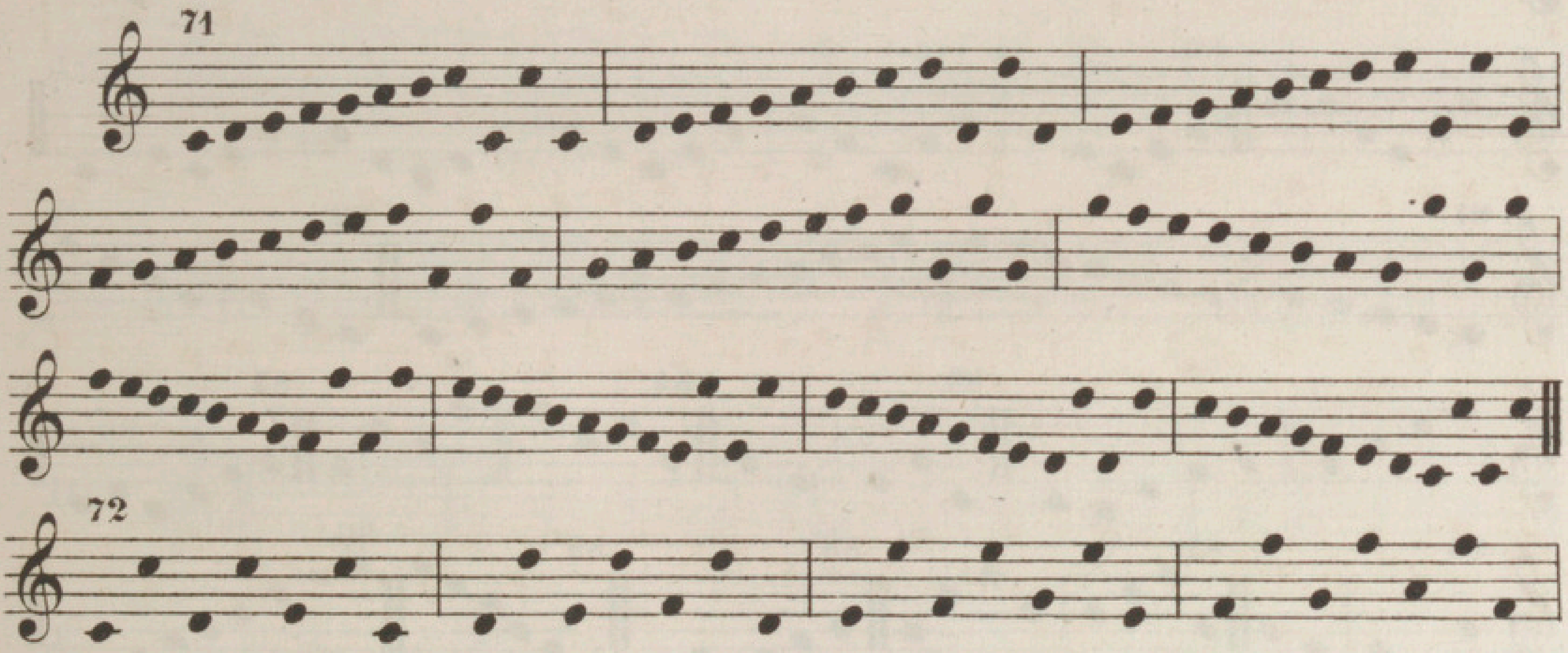


A. L. 6417.

SEPTIÈMES MAJEURES et MINEURES

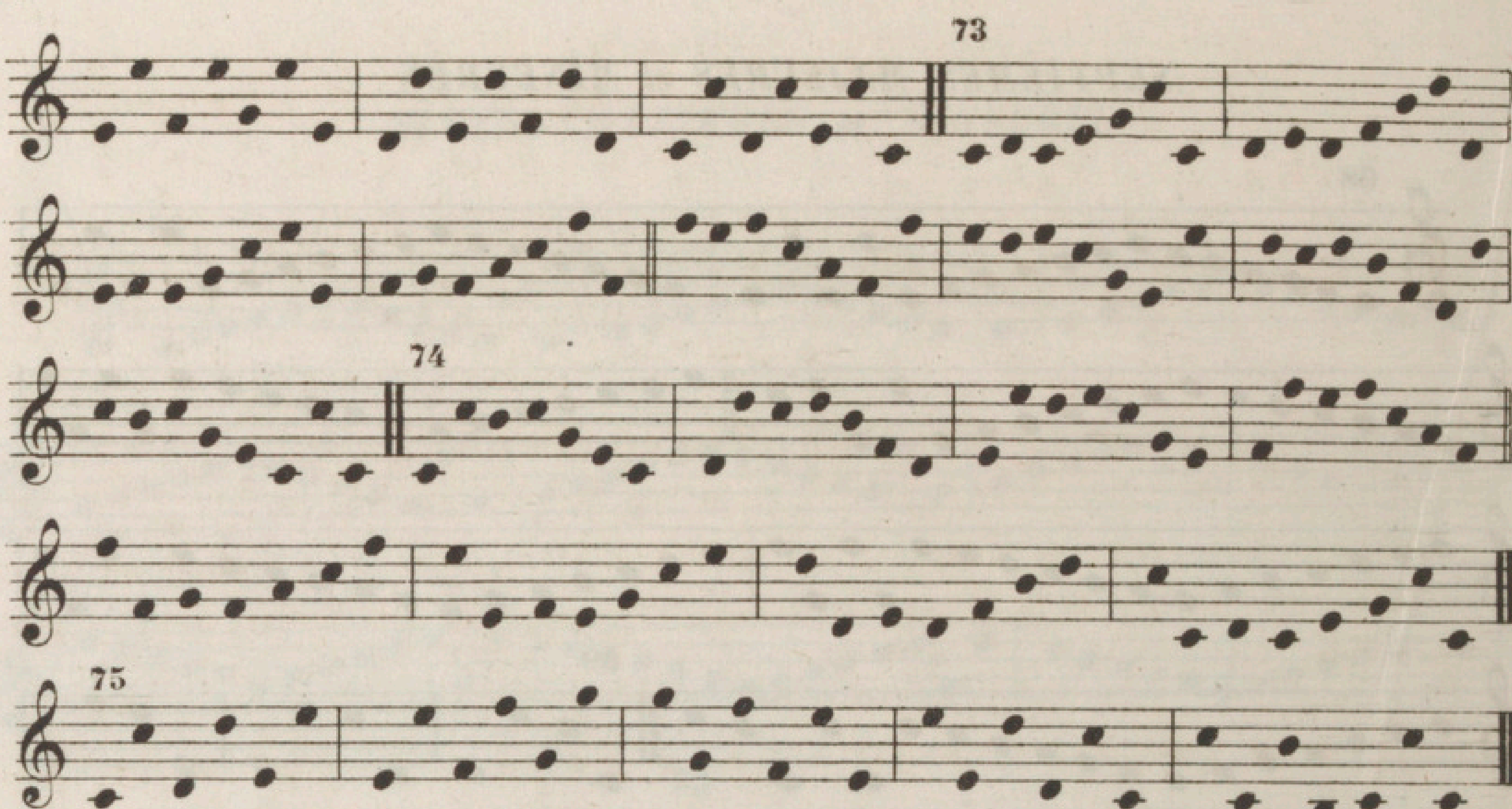


OCTAVES
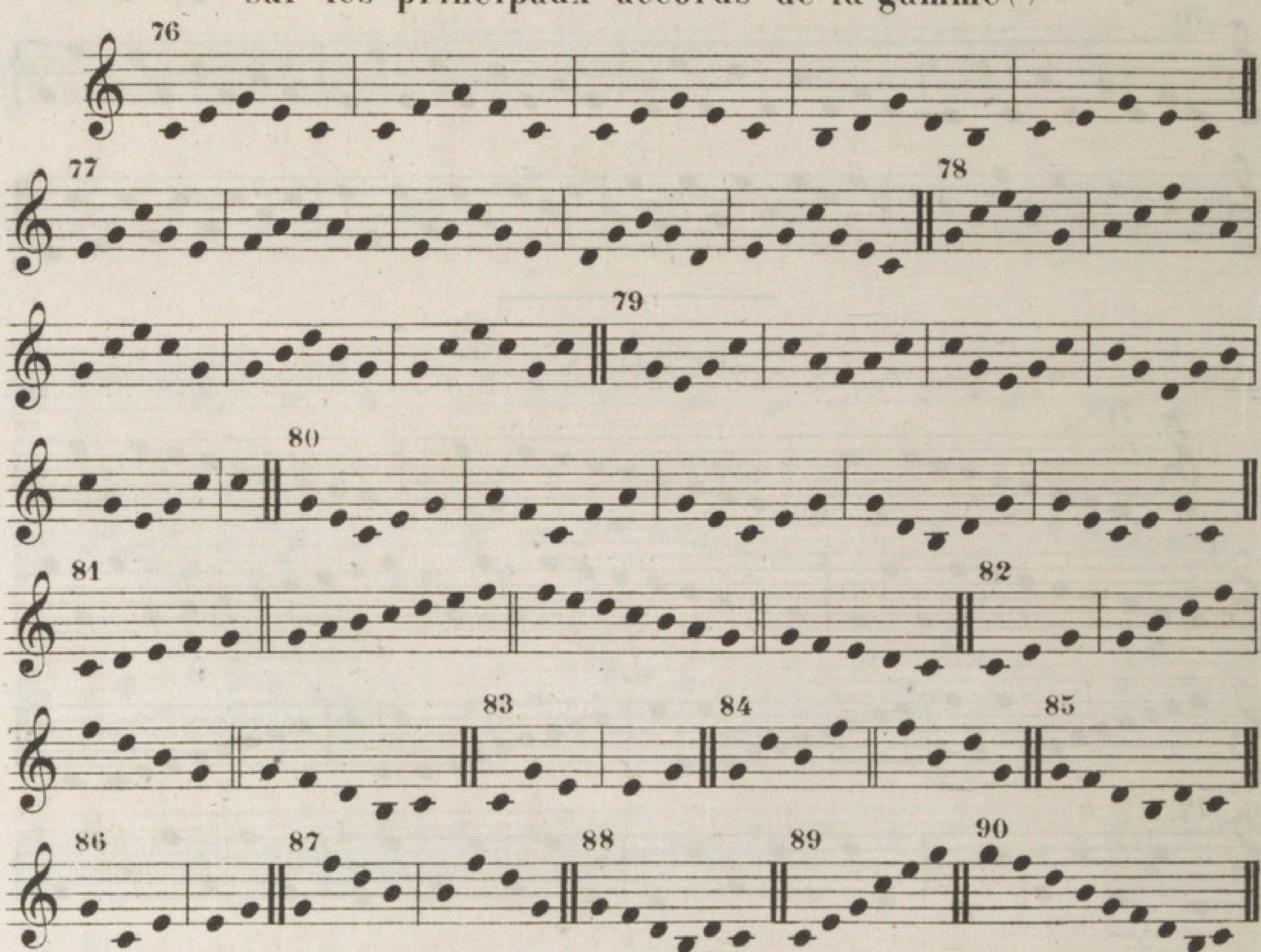


NOTA

Le professeur peut exercer les élèves à la dictée orale après les exercices d'intonation.



FORMULES DIVERSES
sur les principaux accords de la gamme (*)



(*) Le professeur pourra varier ces formules en les écrivant au tableau.

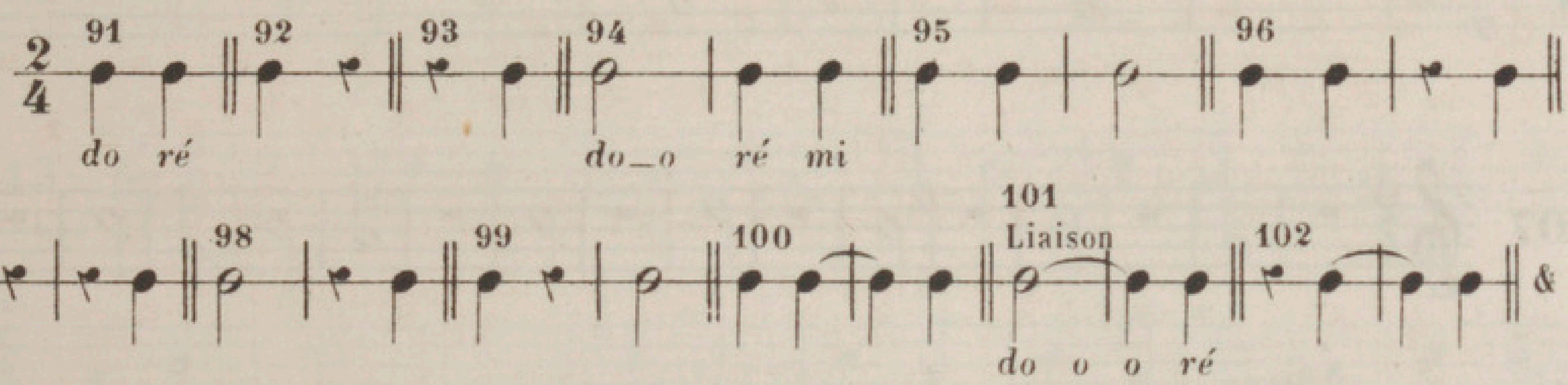
MESURE à $\frac{2}{4}$

Blanche, Noire, Liaison, Pause, Soupir, Syncope de Noires.



EXERCICES PRÉPARATOIRES

NOTA. **– Ces *exercices* se travaillent en battant la mesure et en prononçant le nom des notes dans l'ordre de la *gamme ascendante* (à volonté). Ils doivent être répétés plusieurs fois.**

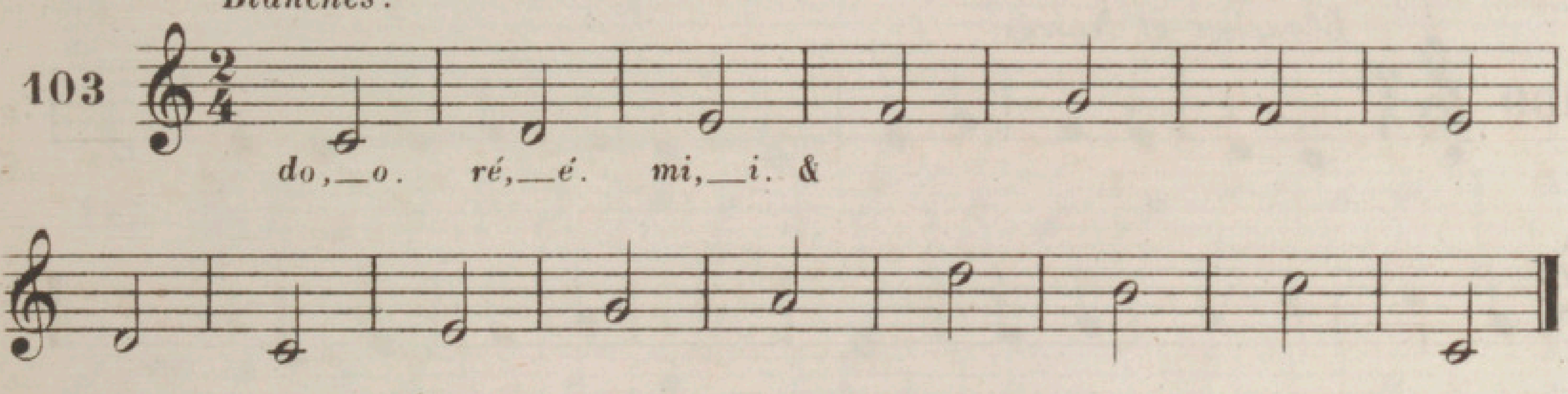


LEÇONS

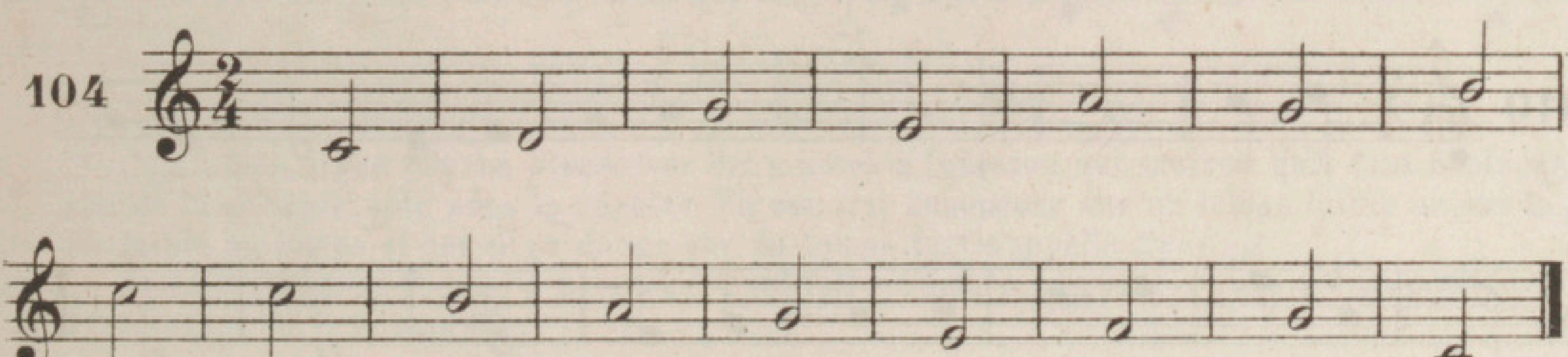
Les *leçons suivantes* doivent être lues et chantées dans un mouvement modéré et à demi-voix.

Blanches.

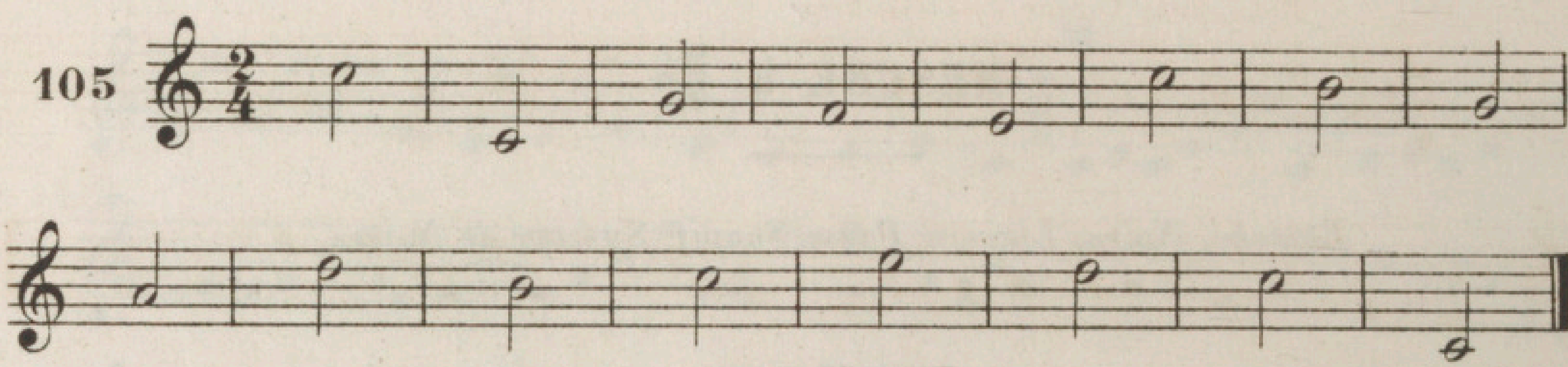
103



104

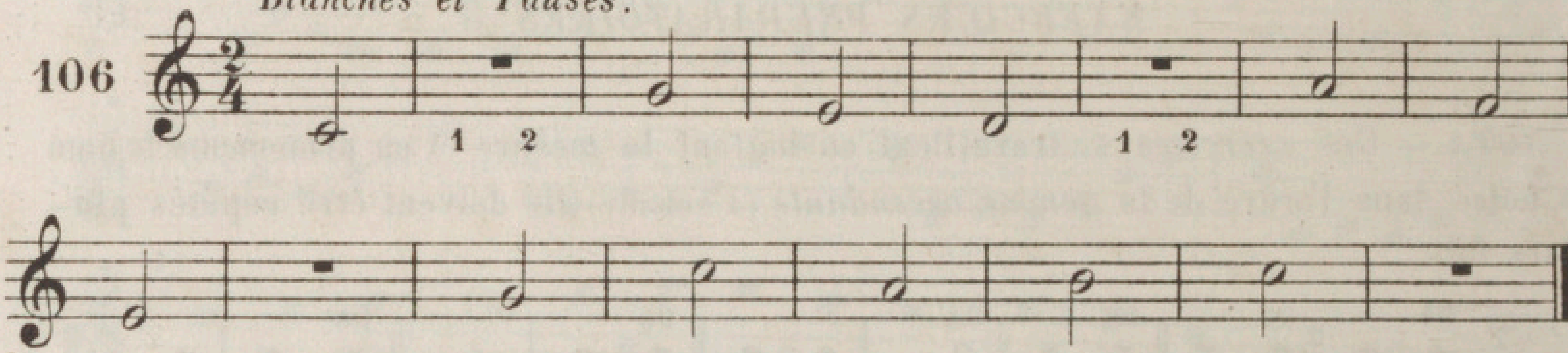


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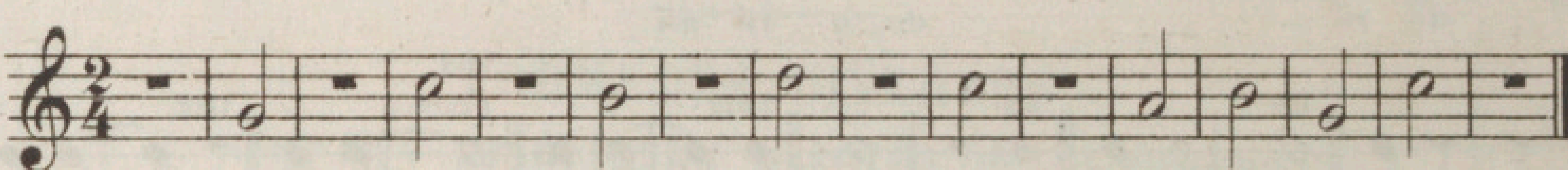


Blanches et Pauses.

106

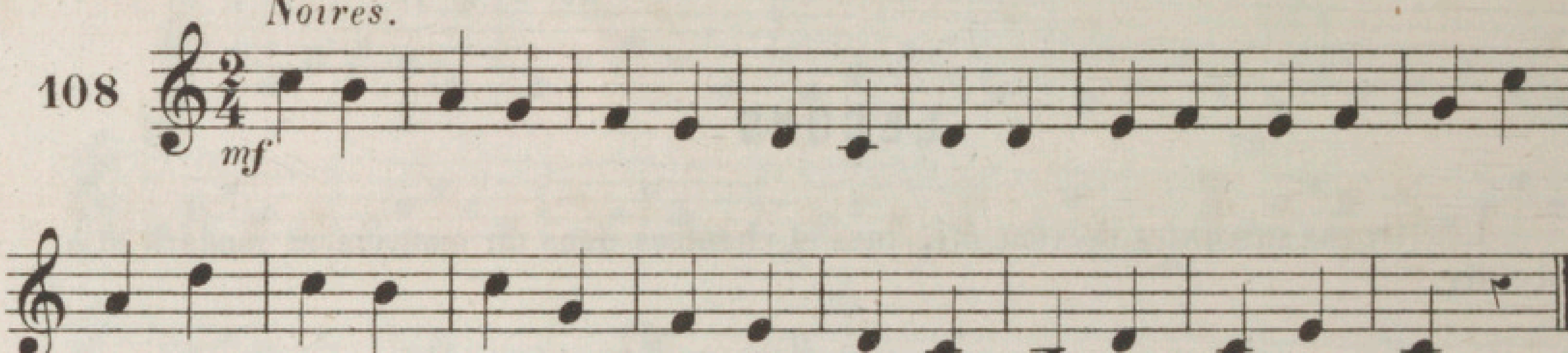


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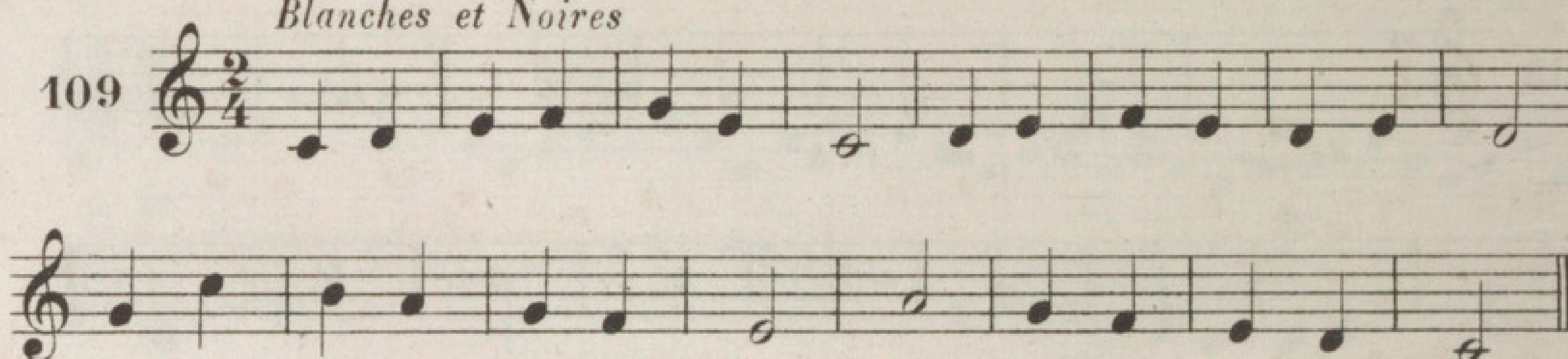
Noires.

108

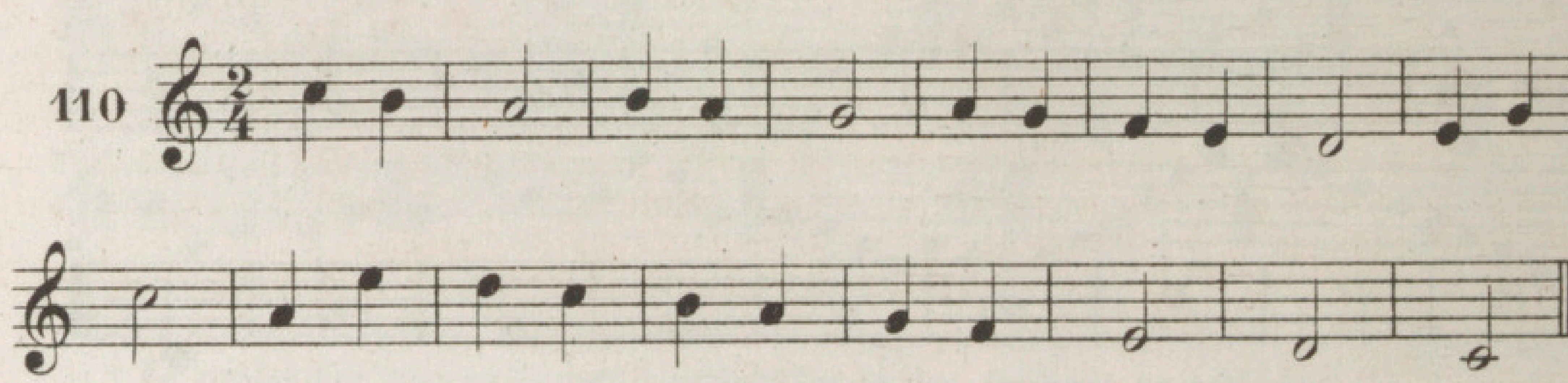


Blanches et Noires

109

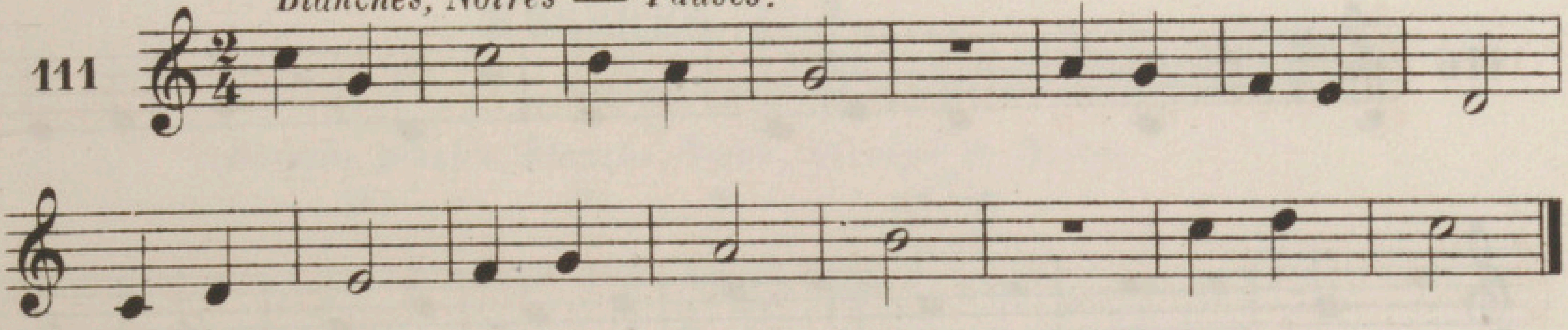


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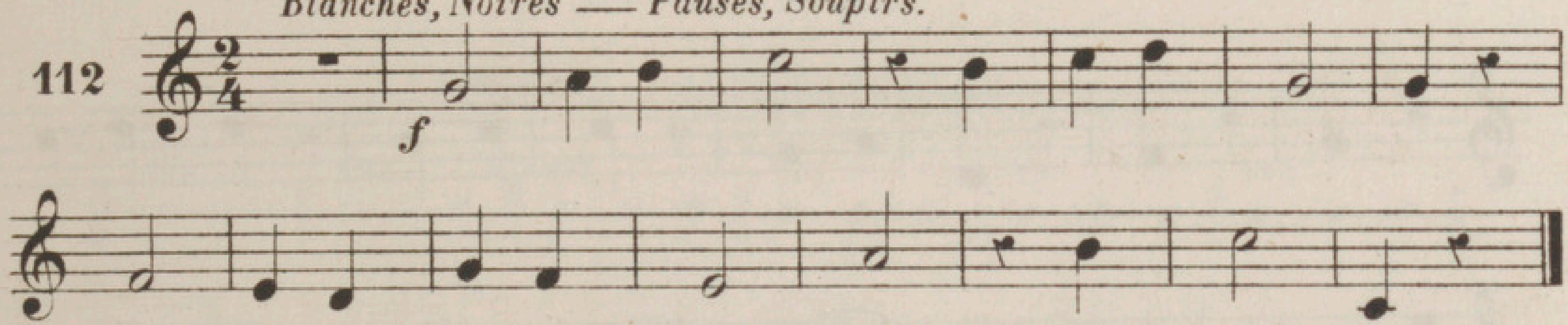
Blanches, Noires — Pauses.

111

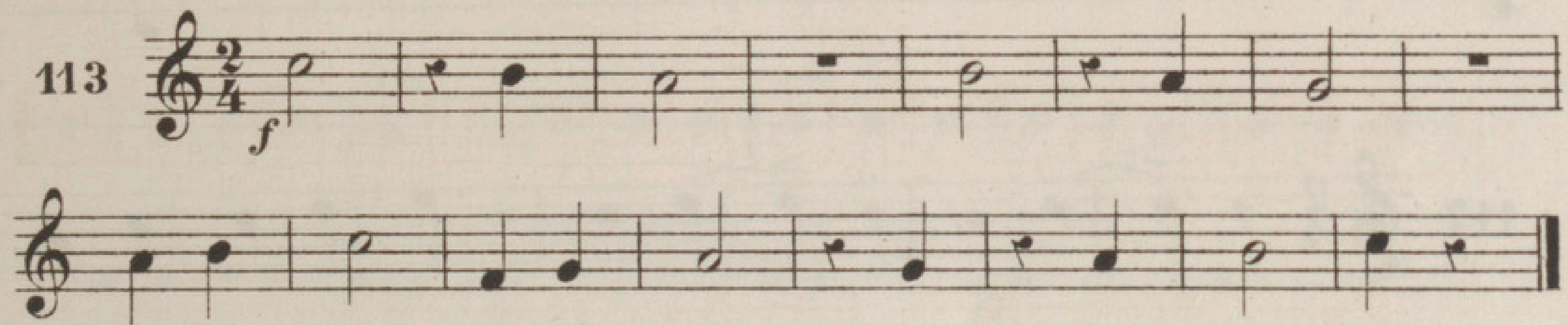


Blanches, Noires — Pauses, Soupirs.

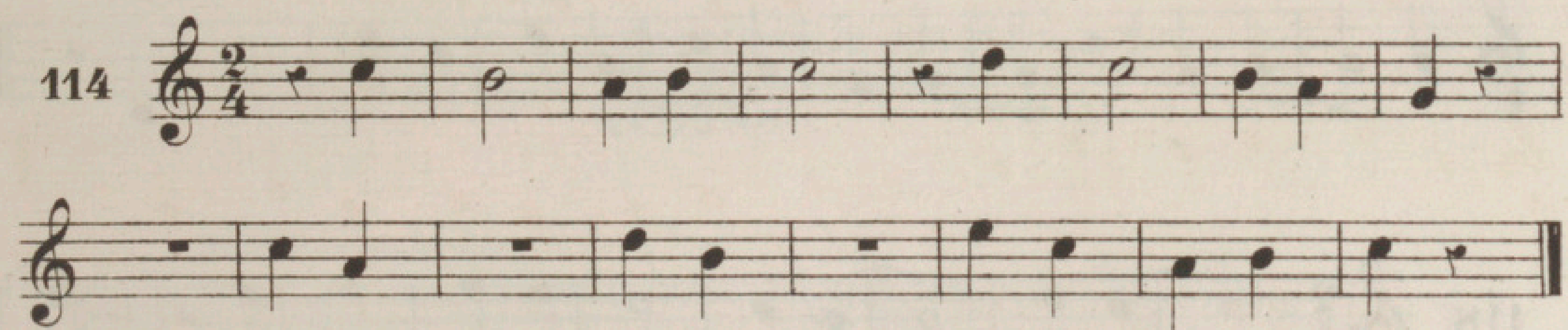
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113

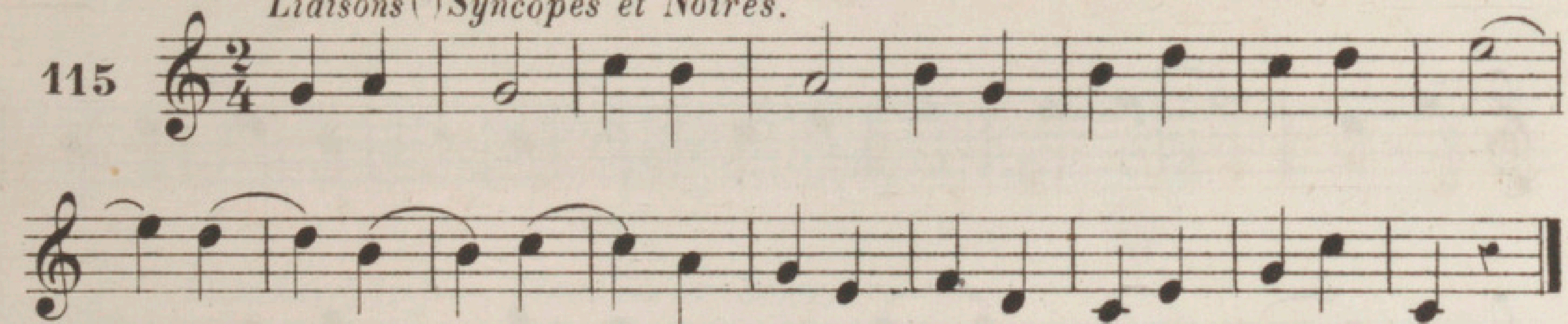


114



Liaisons (*) *Syncopes et Noires.*

115



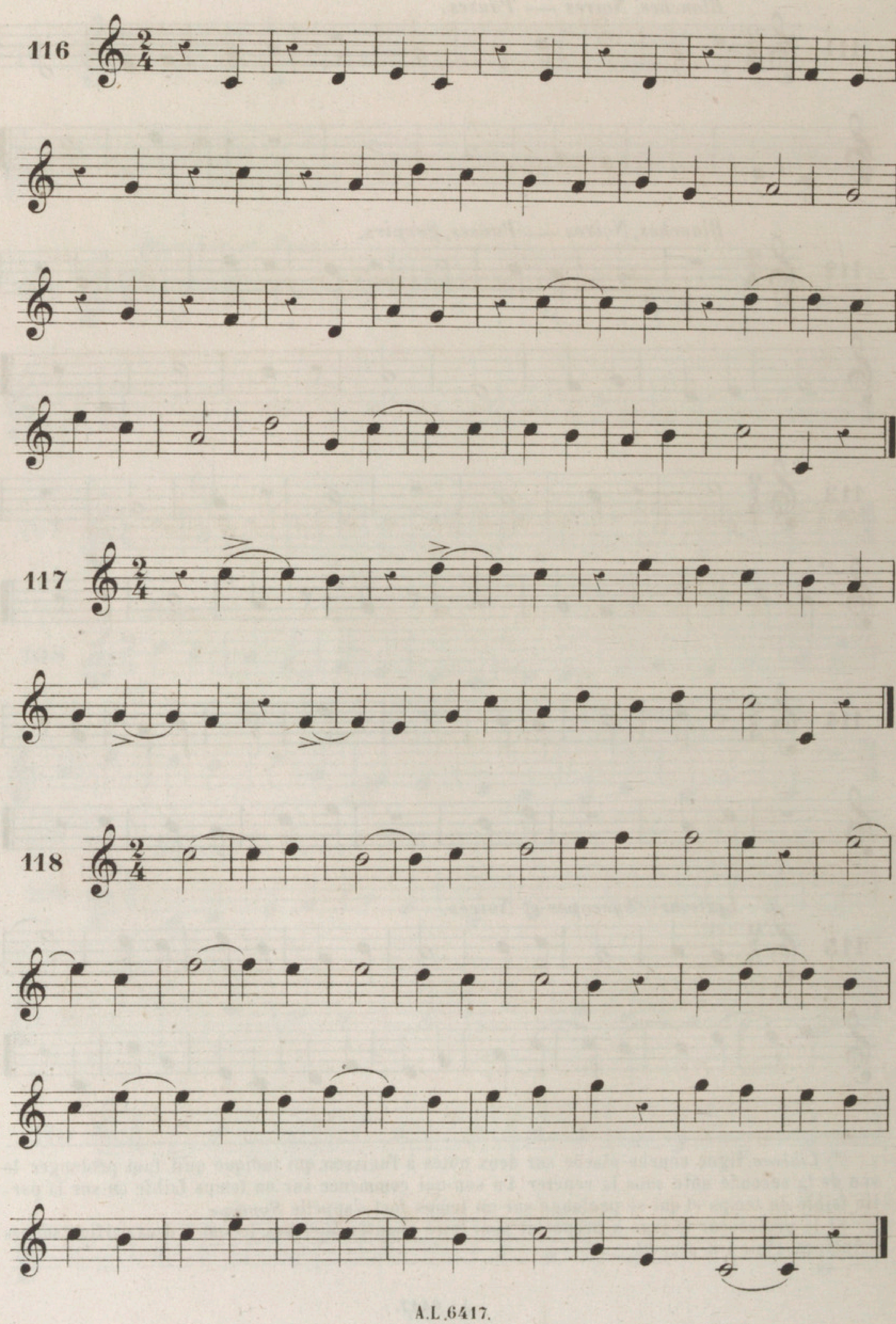
(*) *Liaison,* ligne courbe placée sur deux notes à l'unisson, qui indique qu'il faut prolonger le son de la seconde note sans la répéter. Un son qui commence sur un temps faible ou sur la partie faible du temps et qui se prolonge sur un temps fort s'appelle *Syncope*

Si le professeur le juge à propos, il peut faire chanter quelques leçons à deux parties, sur ces principes. (Voir à la page 94).

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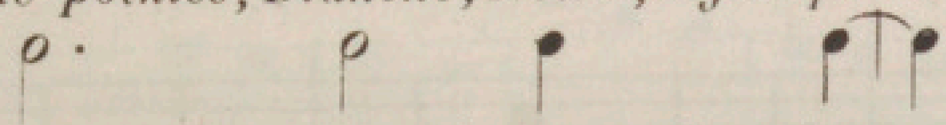
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MESURES à $\frac{3}{4}$

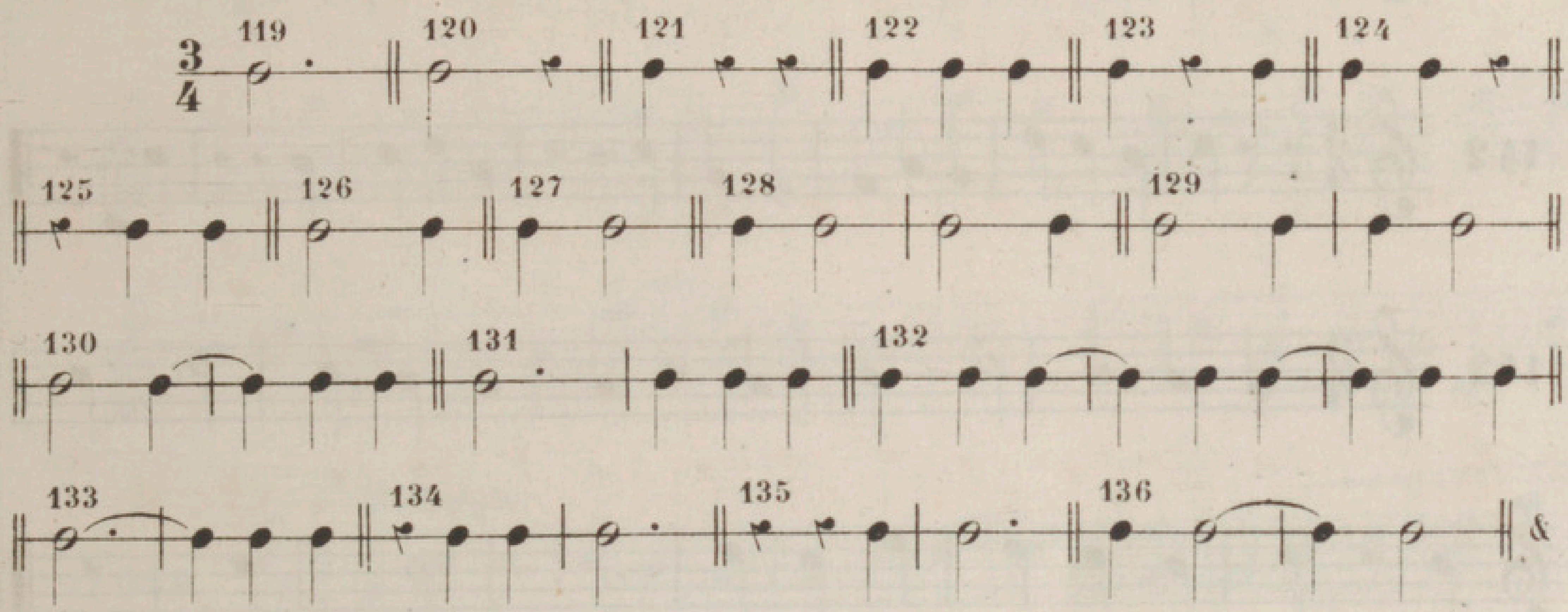
Blanche pointée, Blanche, Noire, Syncope de Noires



Pause, Demi-pause, Soupir.



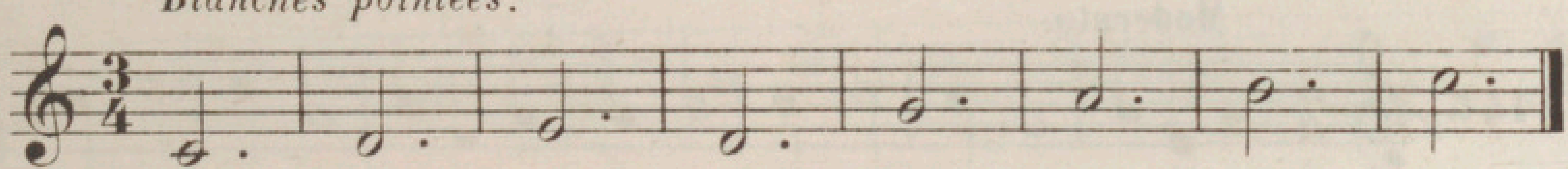
EXERCICES PRÉPARATOIRES



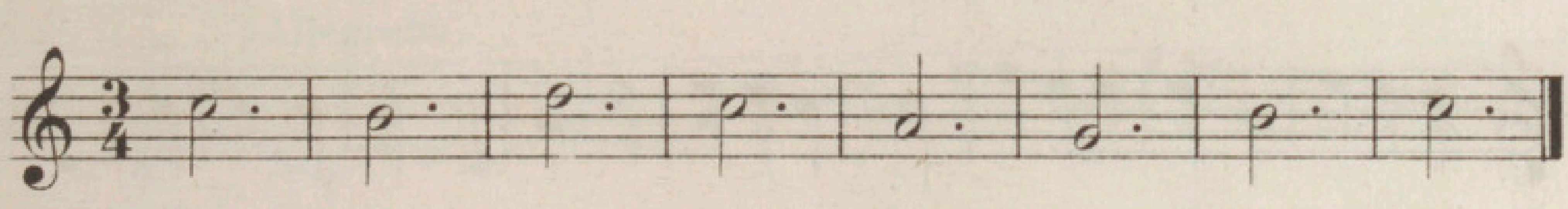
LEÇONS

Blanches pointées.

137

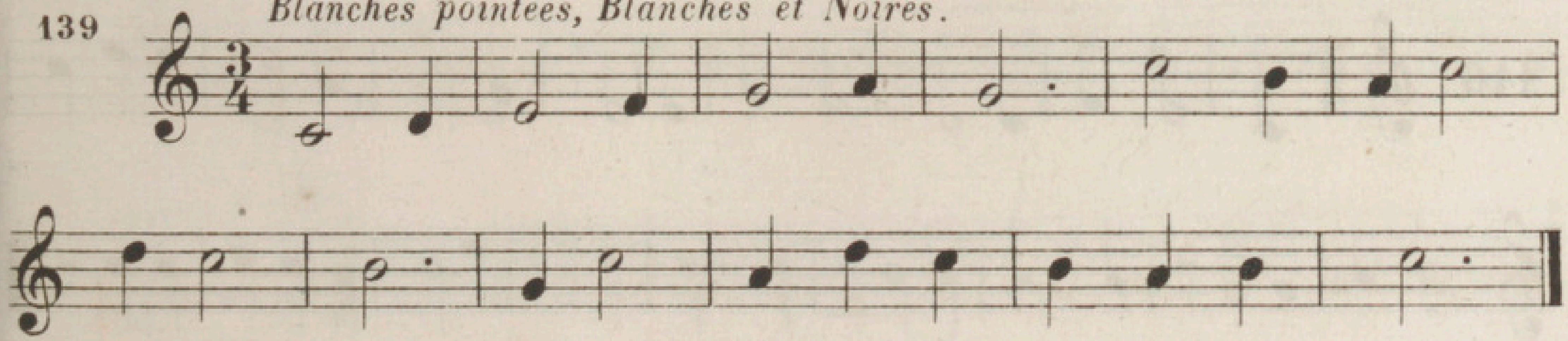


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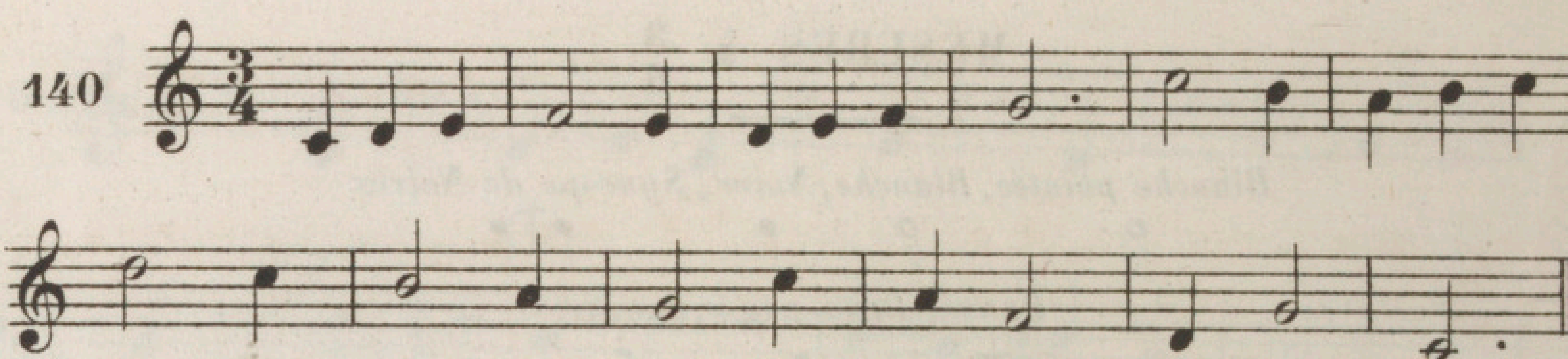


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Blanches pointées, Blanches et Noires.

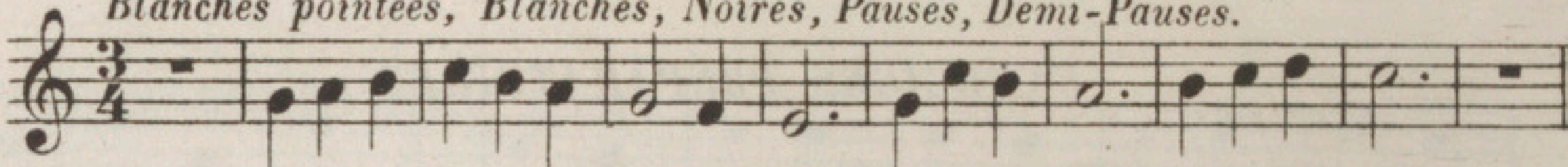


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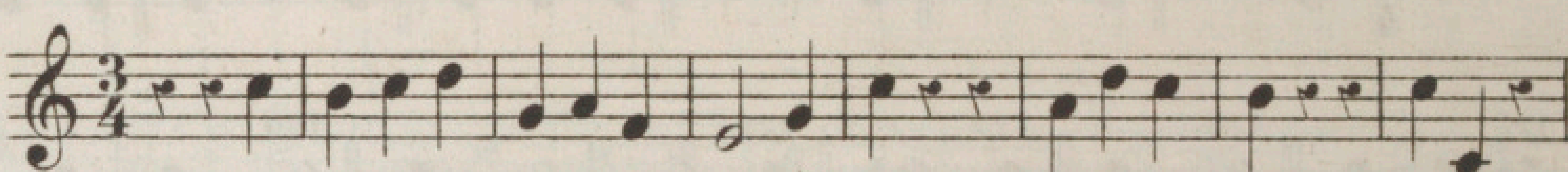


Blanches pointées, Blanches, Noires, Pauses, Demi-Pauses.

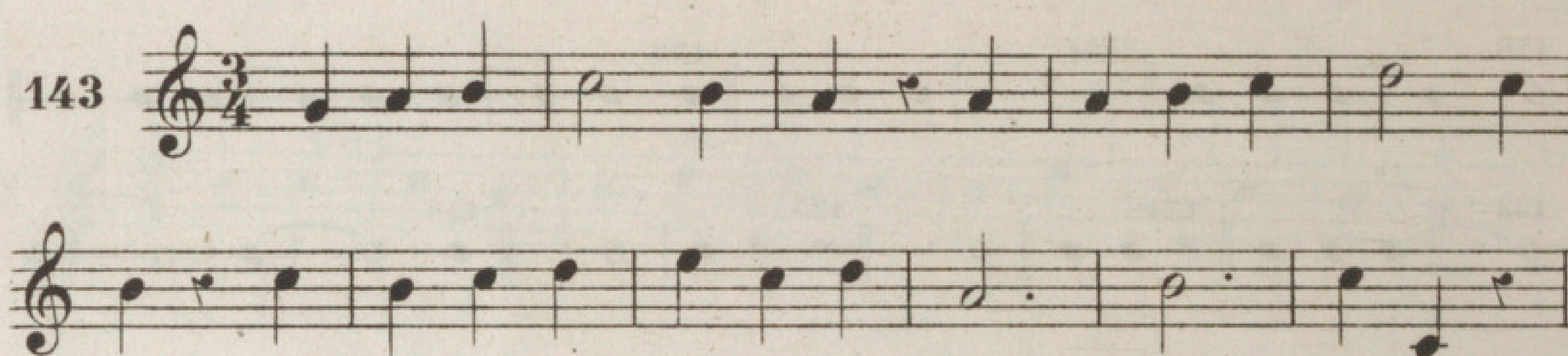
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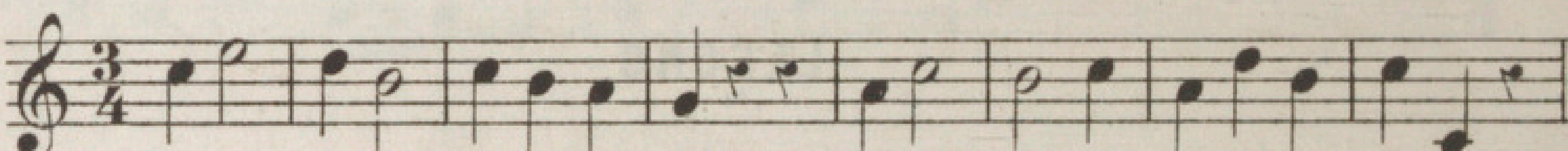
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143

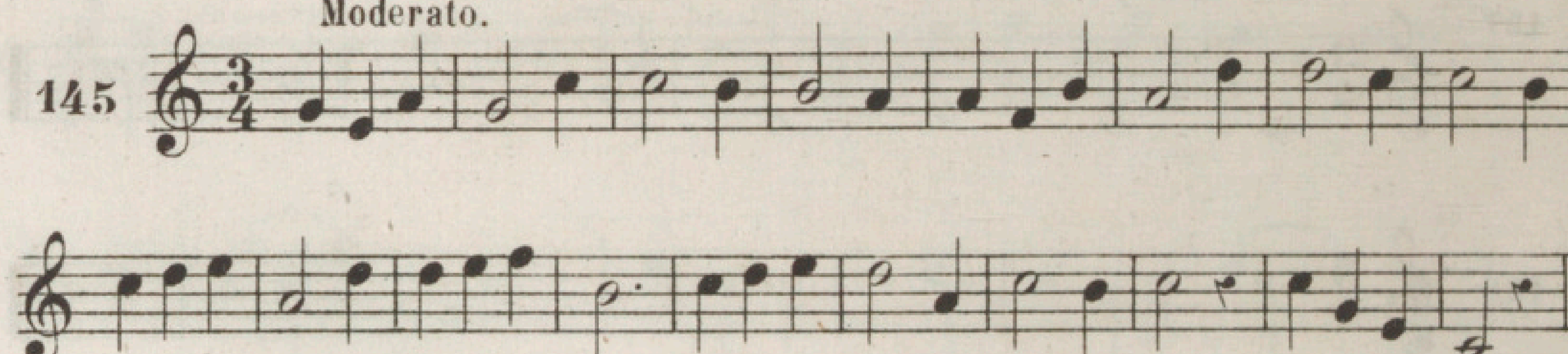


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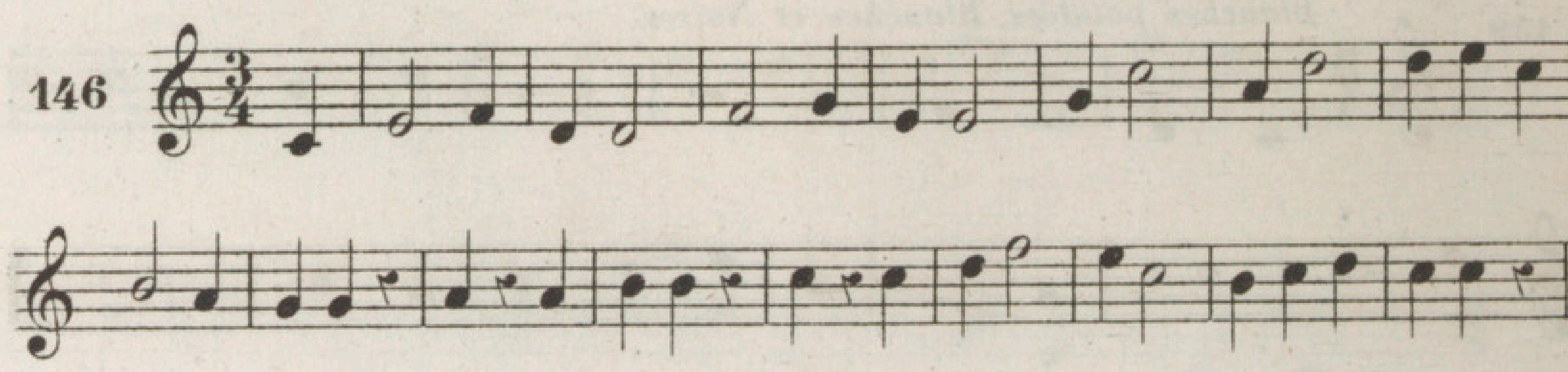


145

Moderato.

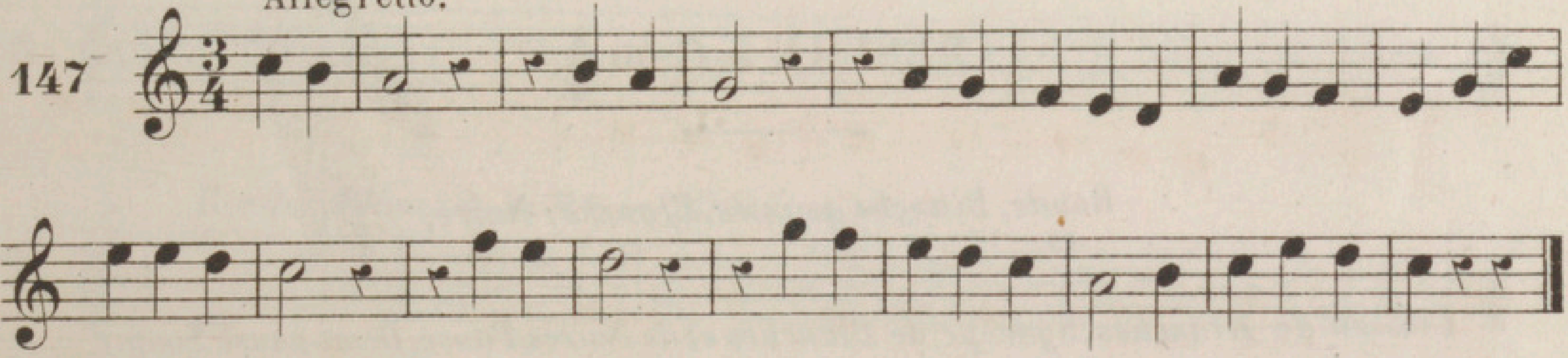


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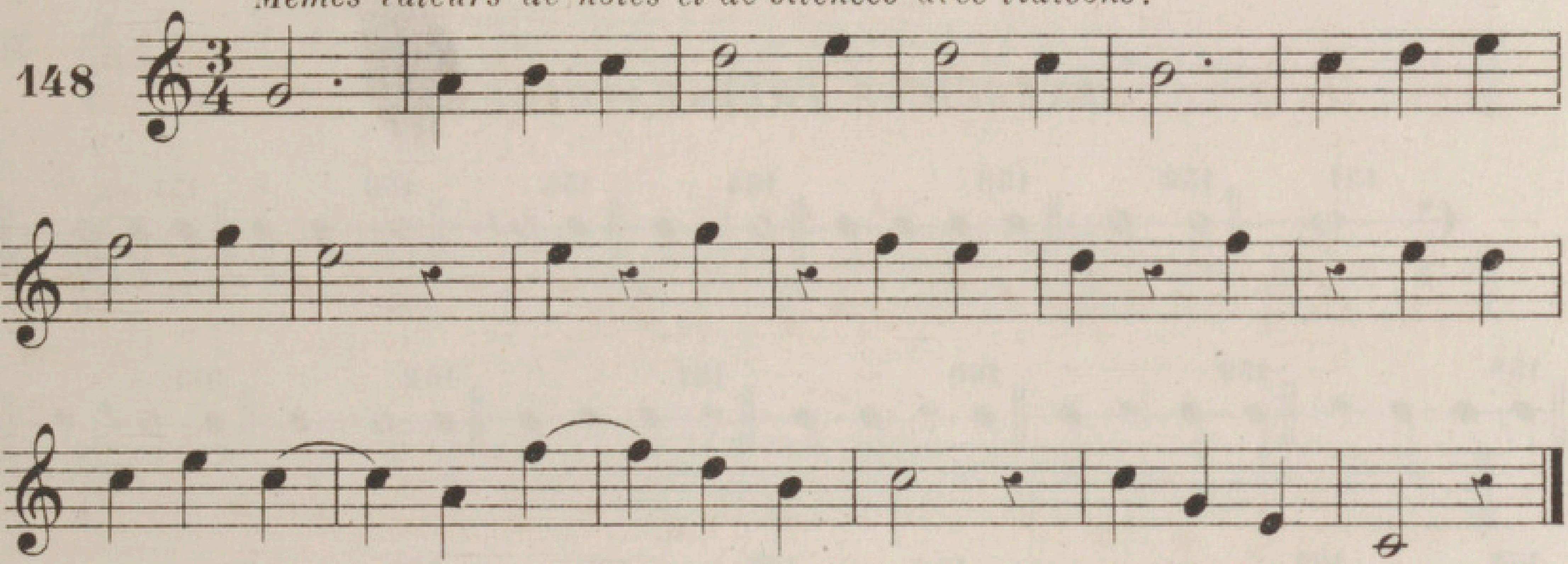
Allegretto.

147



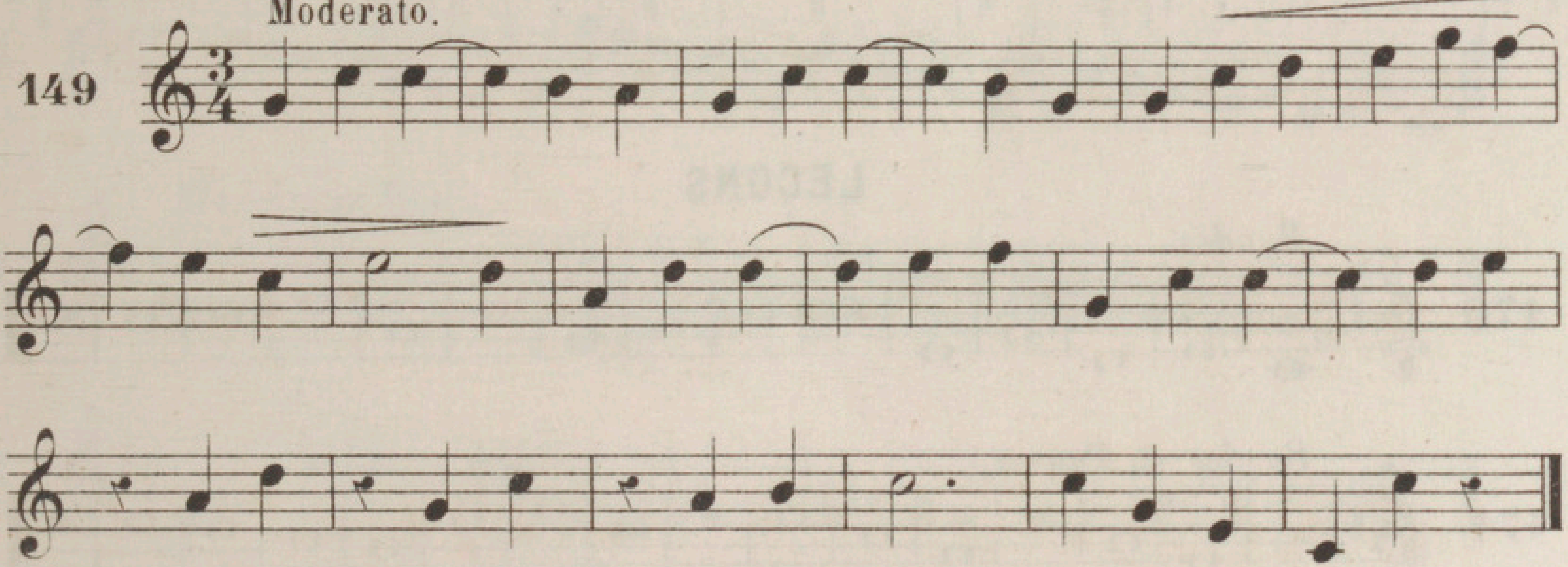
Mêmes valeurs de notes et de silences avec liaisons.

148



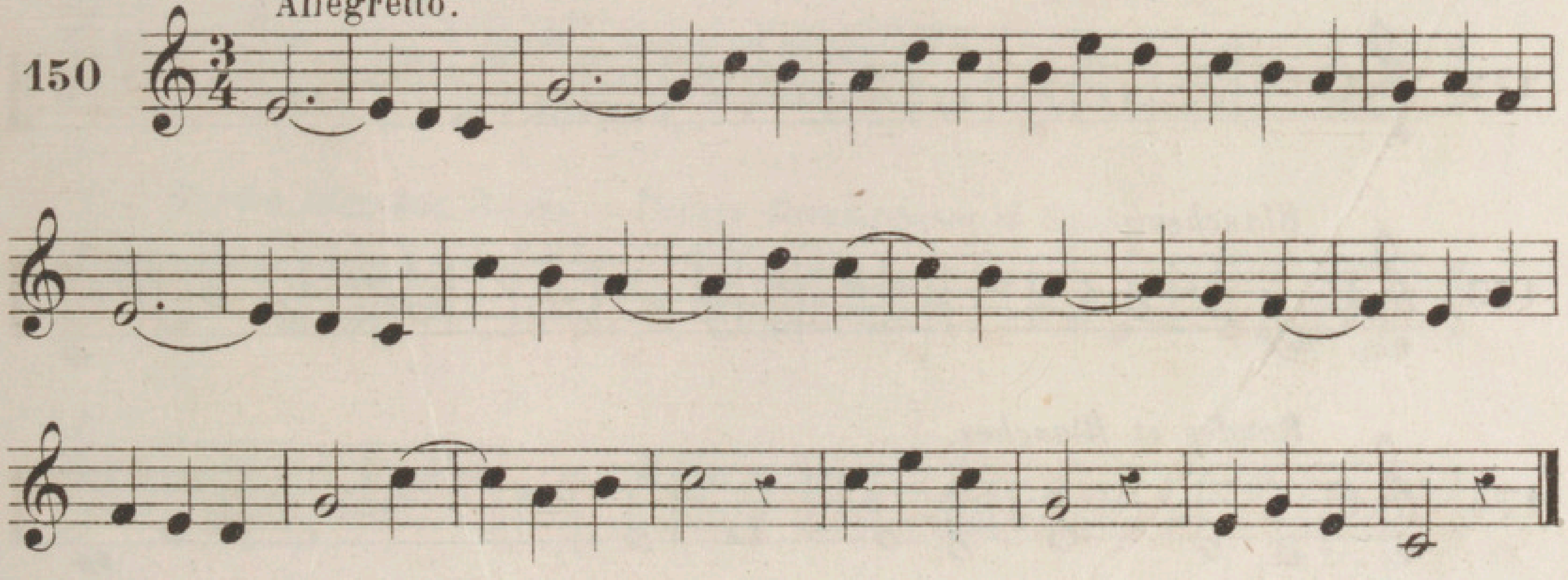
Moderato.

149



Allegretto.

150

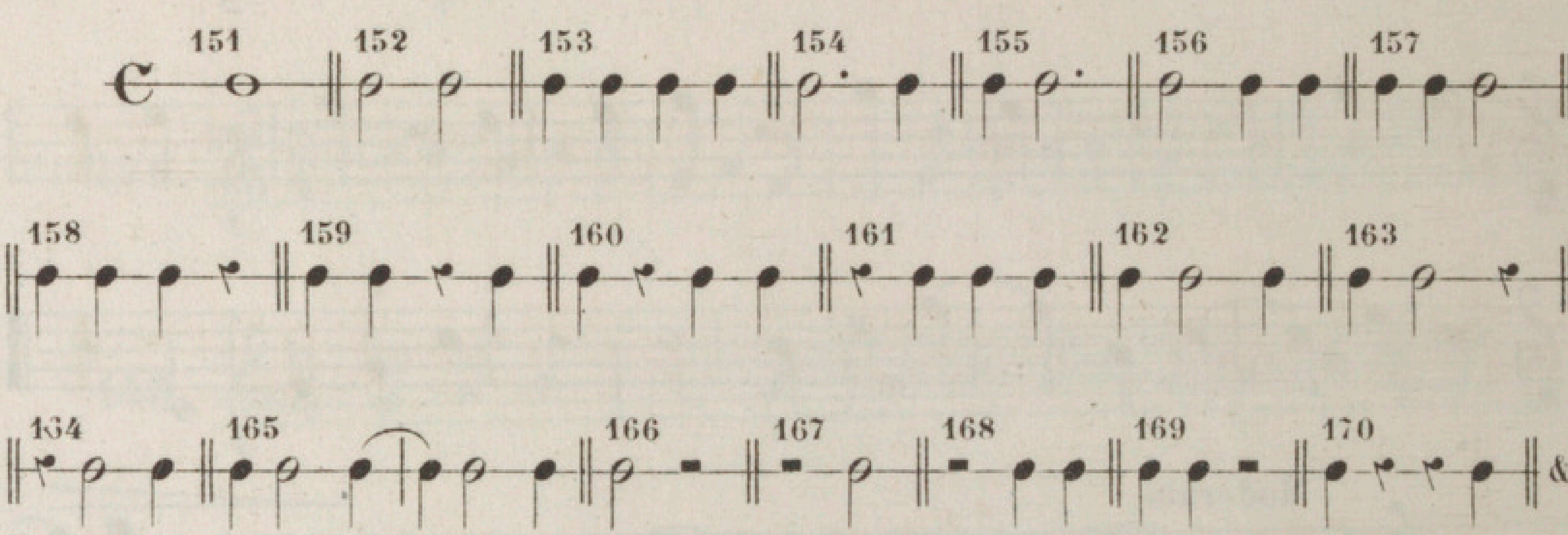


MESURE à C ou $\frac{4}{4}$

Ronde, Blanche pointée, Blanche, Noire,

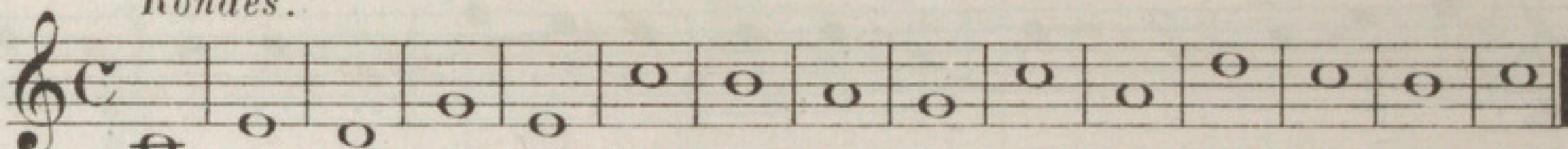
Liaison de Blanches, Syncope de Blanches et de Noires, Pause, Demi-pause Soupir.

EXERCICES PRÉPARATOIRES

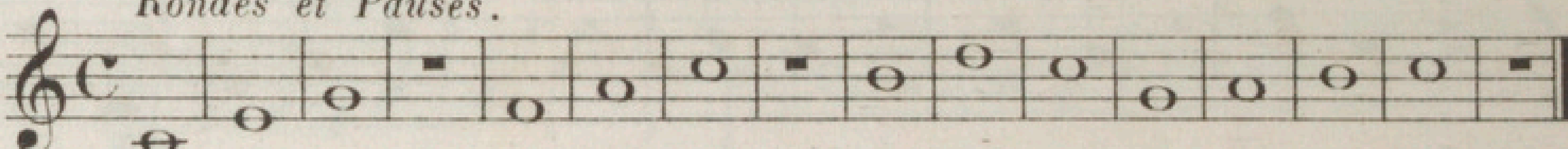


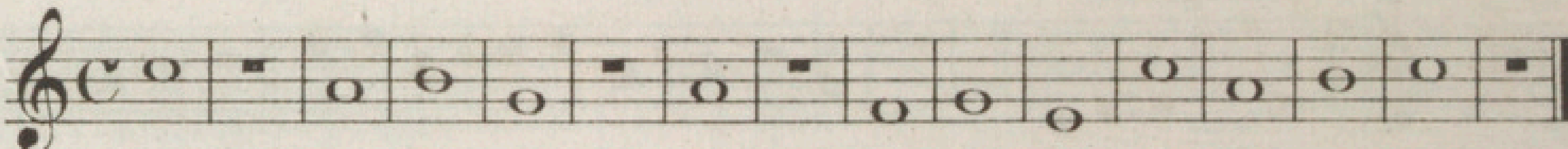
LEÇONS

Rondes.

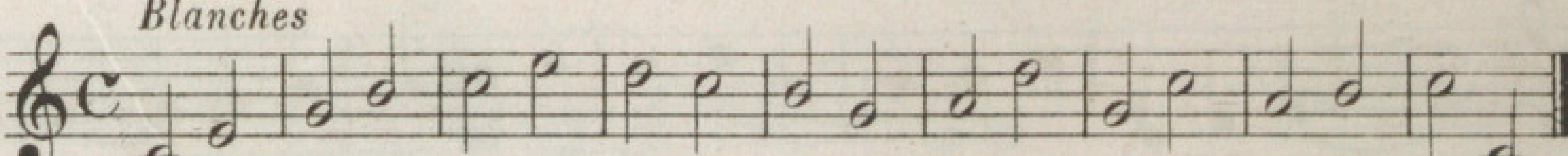
170 

Rondes et Pauses.

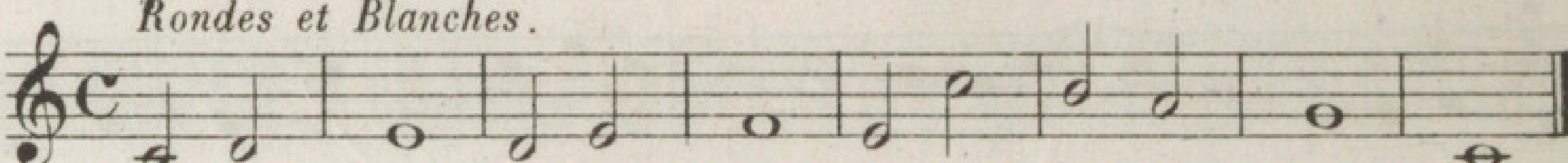
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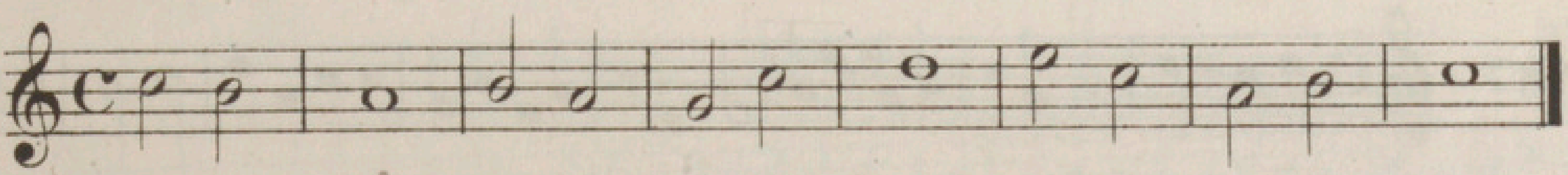
172 

Blanches

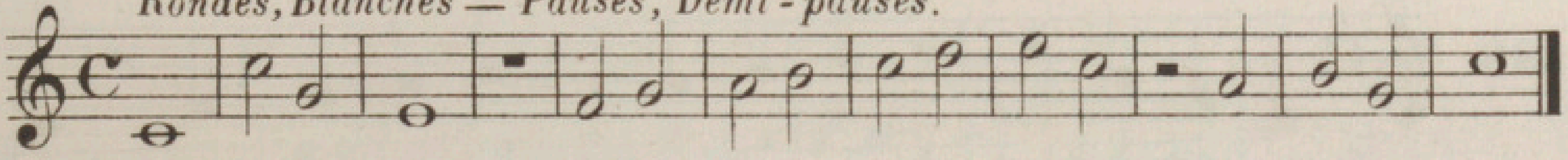
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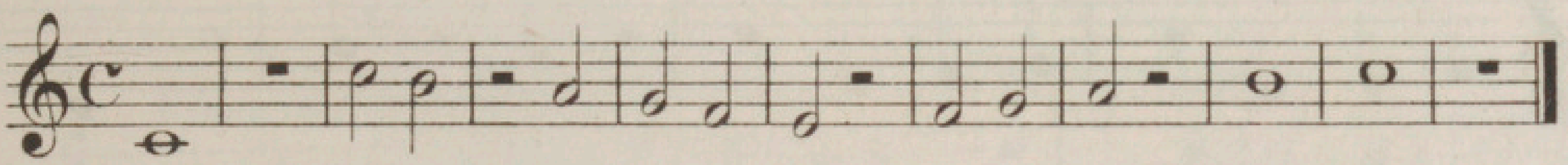
Rondes et Blanches.

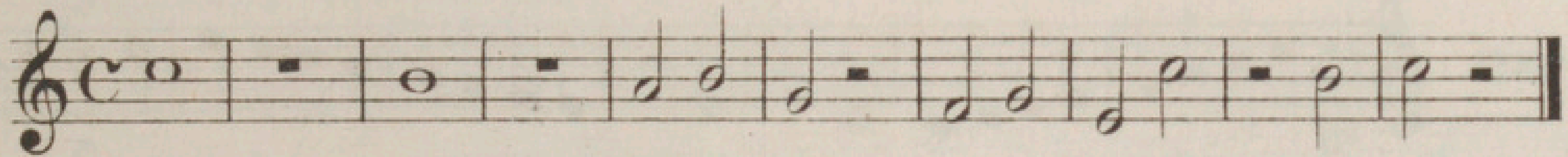
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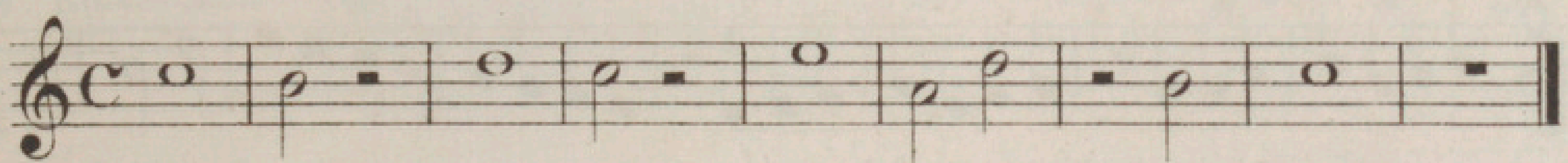
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Rondes, Blanches — Pauses, Demi-pauses.

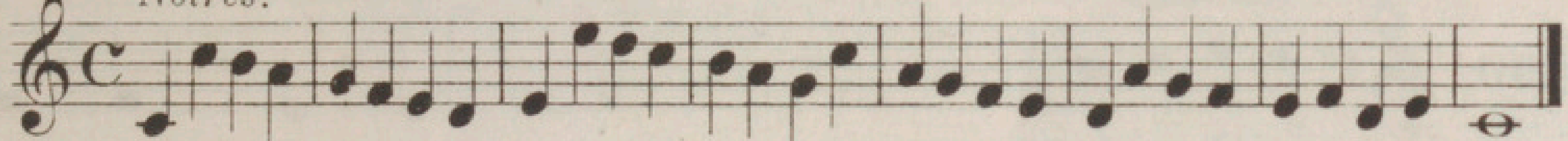
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178 

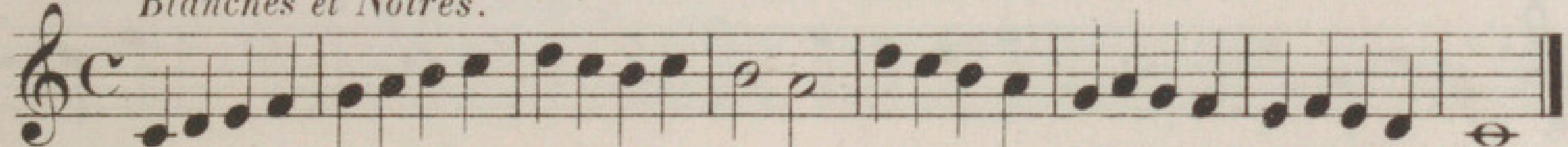
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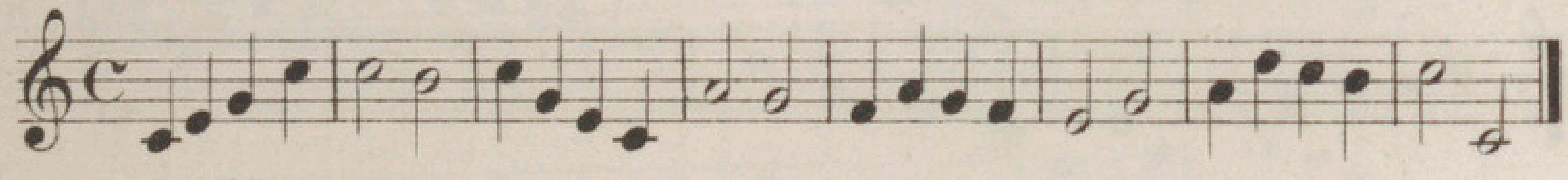
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Noires.

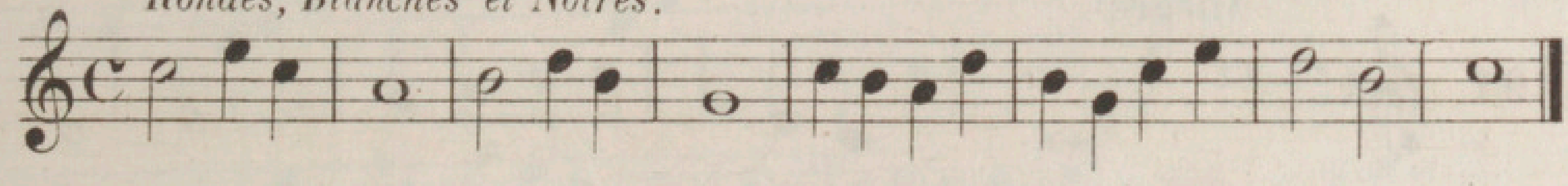
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Blanches et Noires.

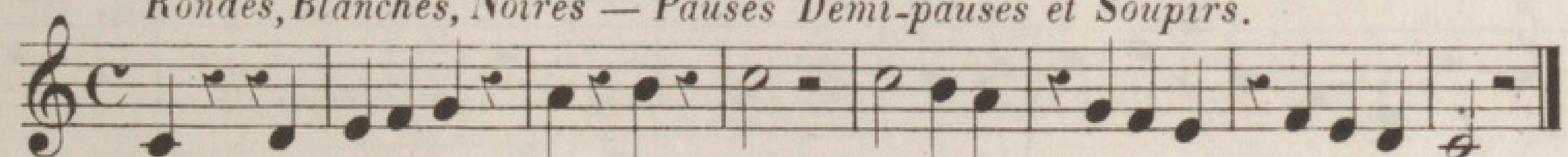
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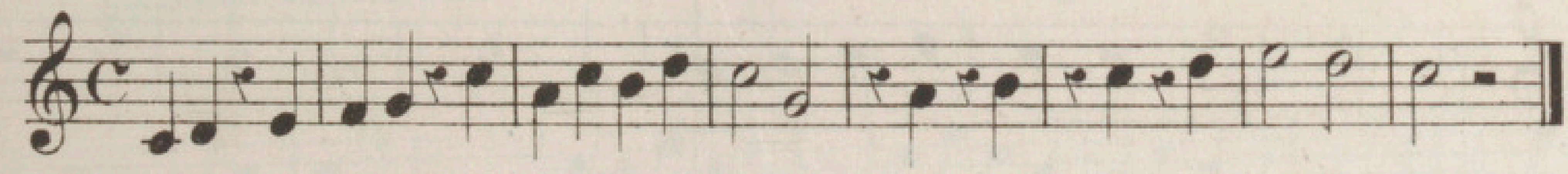
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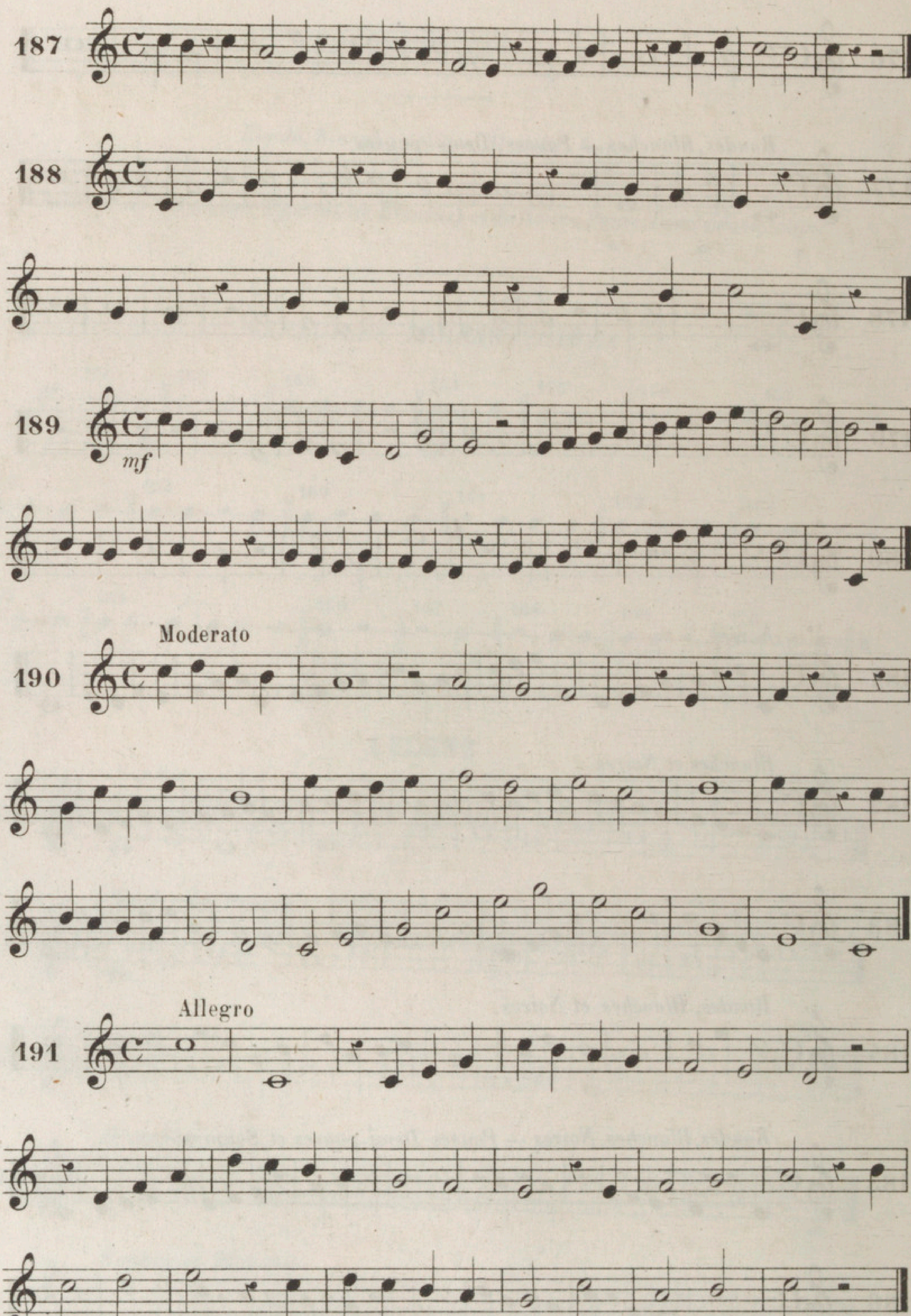
Rondes, Blanches et Noires.
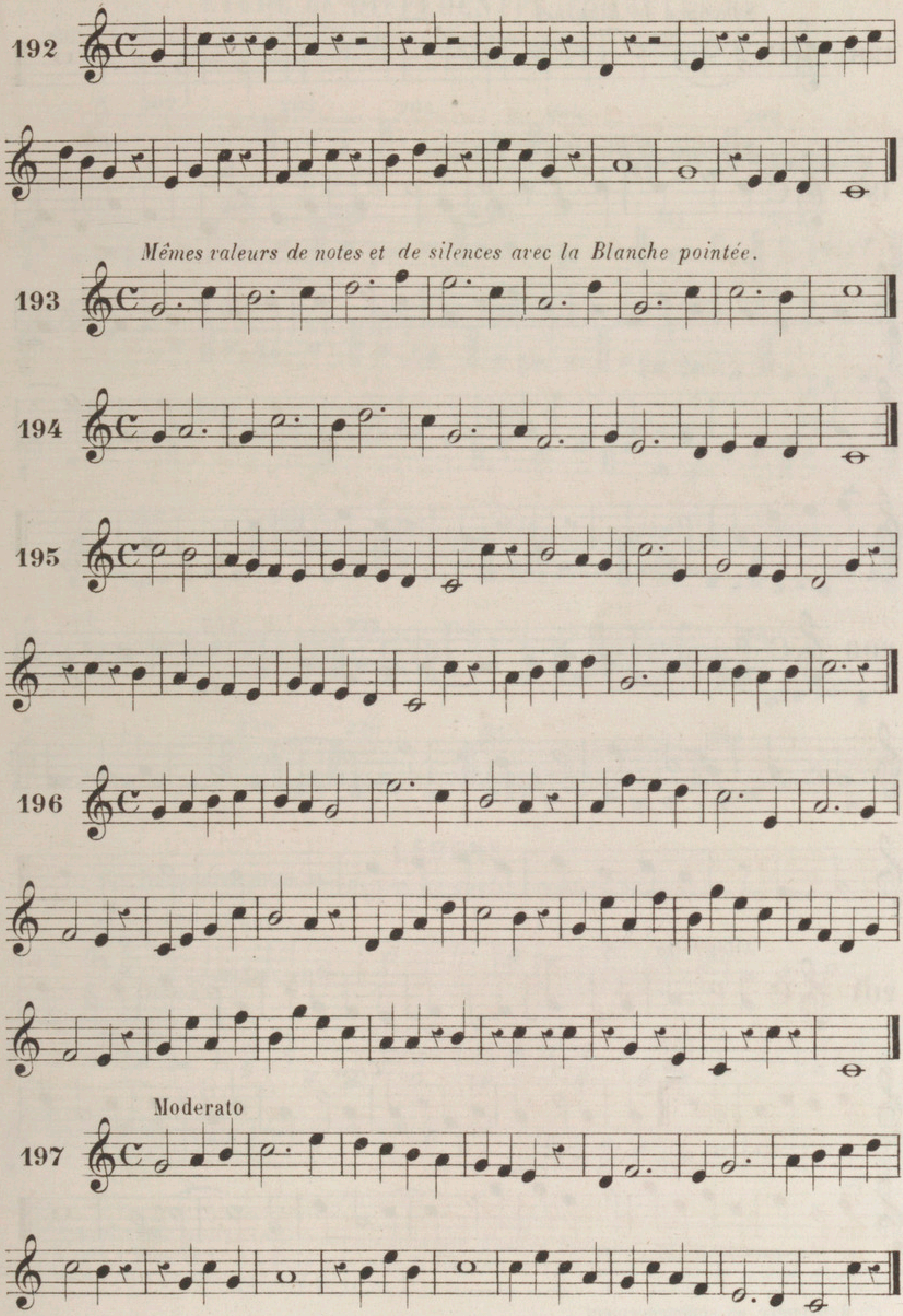
184 

Rondes, Blanches, Noires — Pauses Demi-pauses et Soupirs.

185 
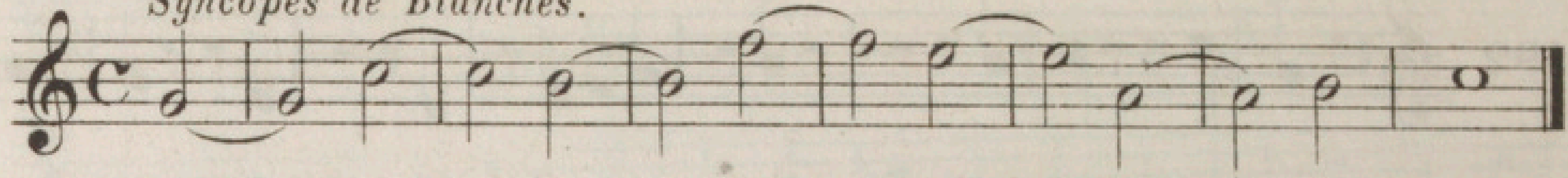
186 


187
188
189
mf
Moderato
190
Allegro
191


192
Mêmes valeurs de notes et de silences avec la Blanche pointée.
193
194
195
196
Moderato
197

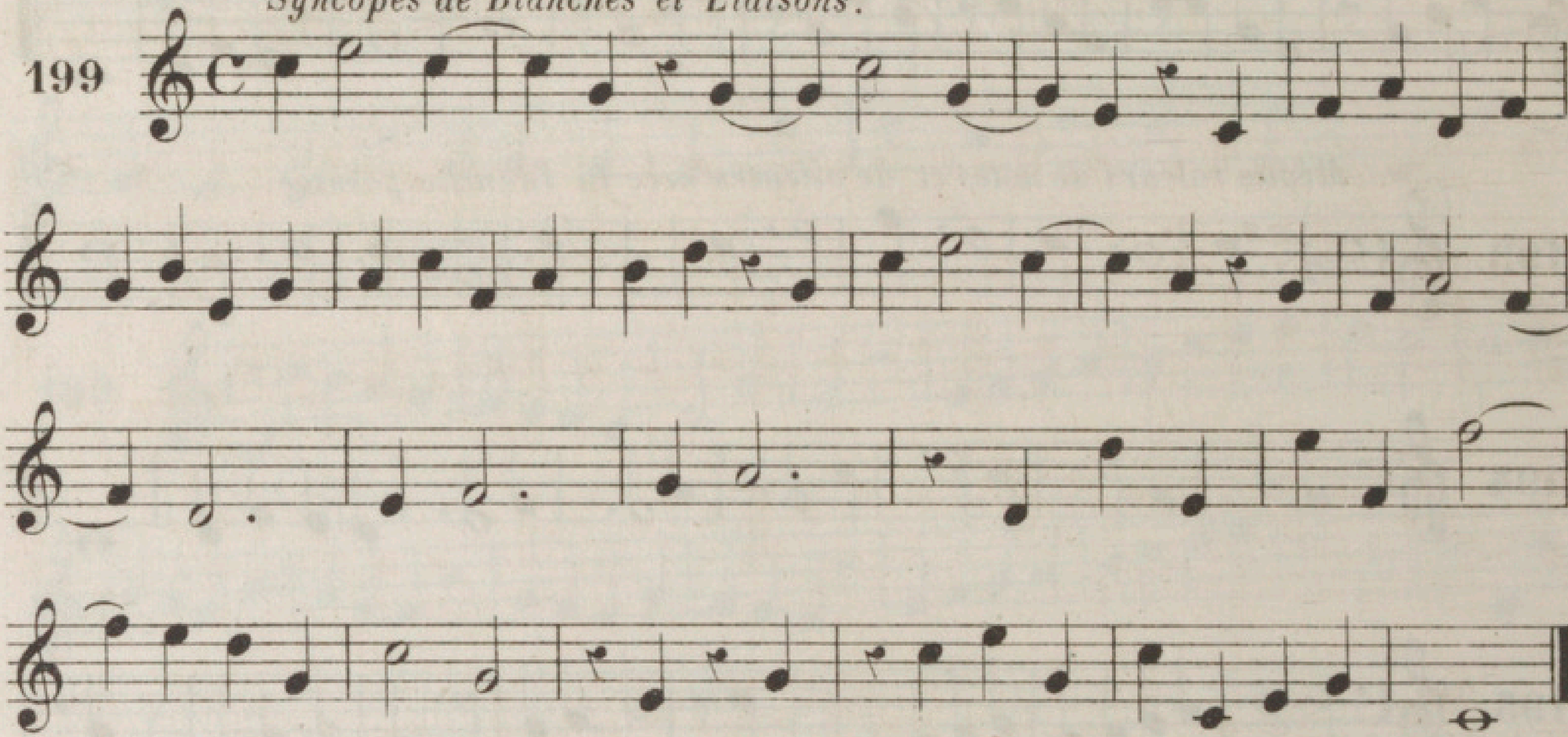
Syncopes de Blanches.

198

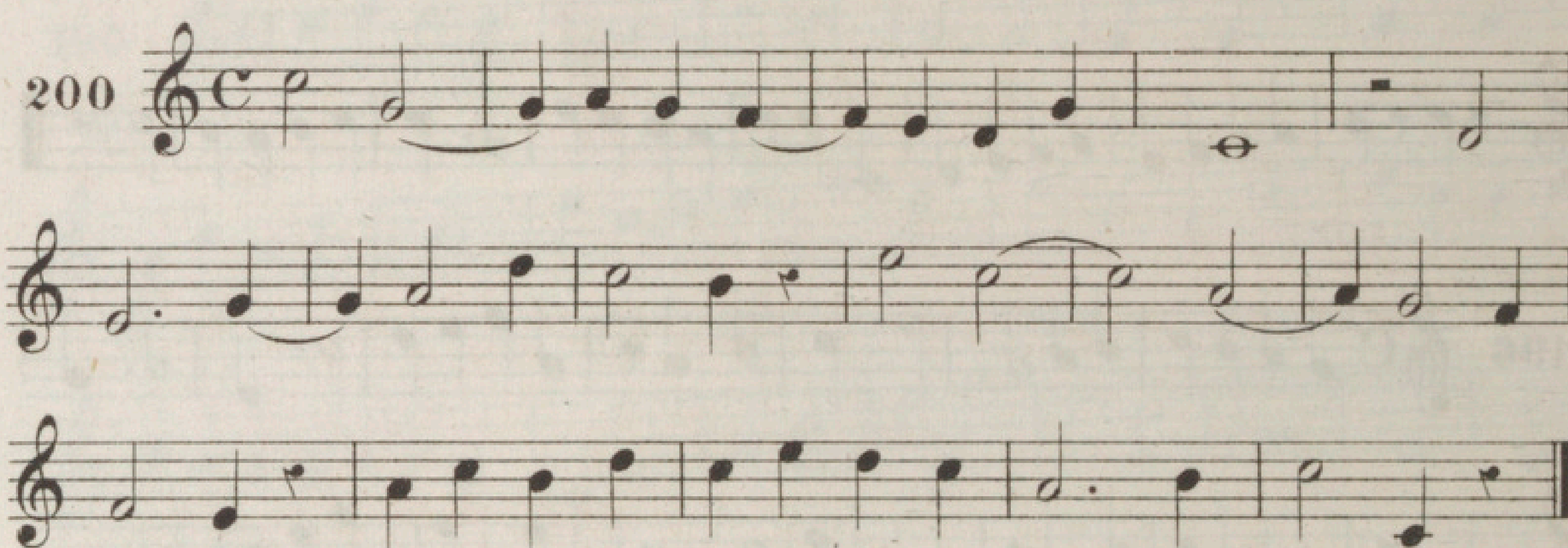


Syncopes de Blanches et Liaisons.

199

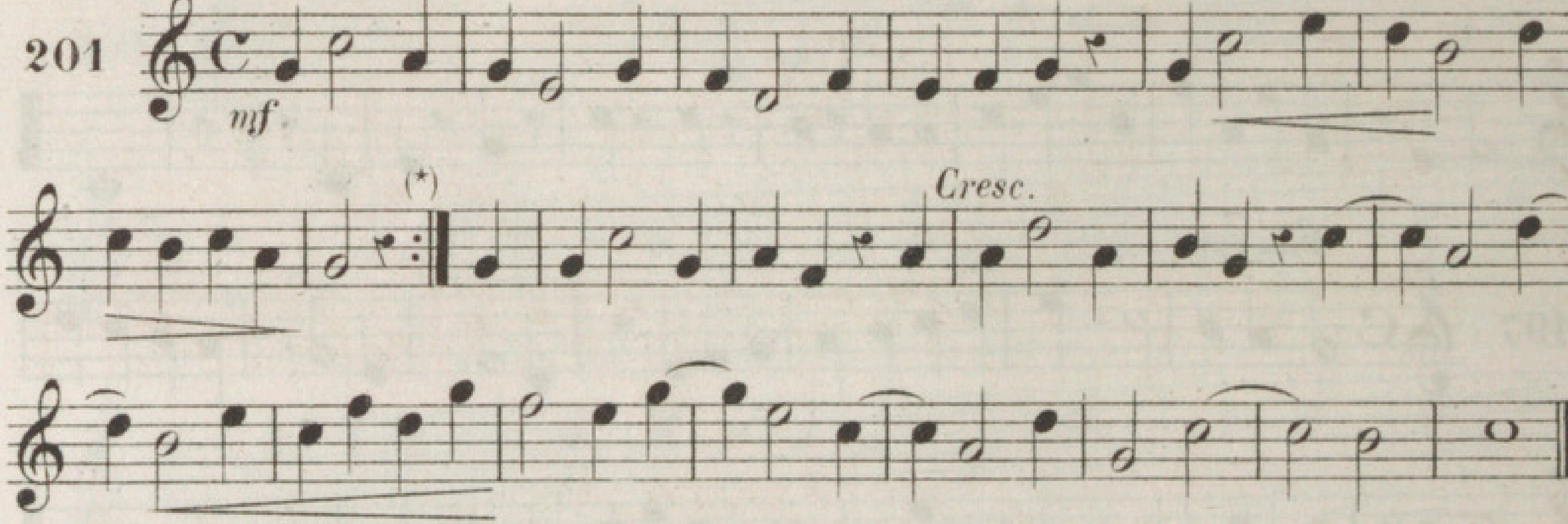


200



Allegretto

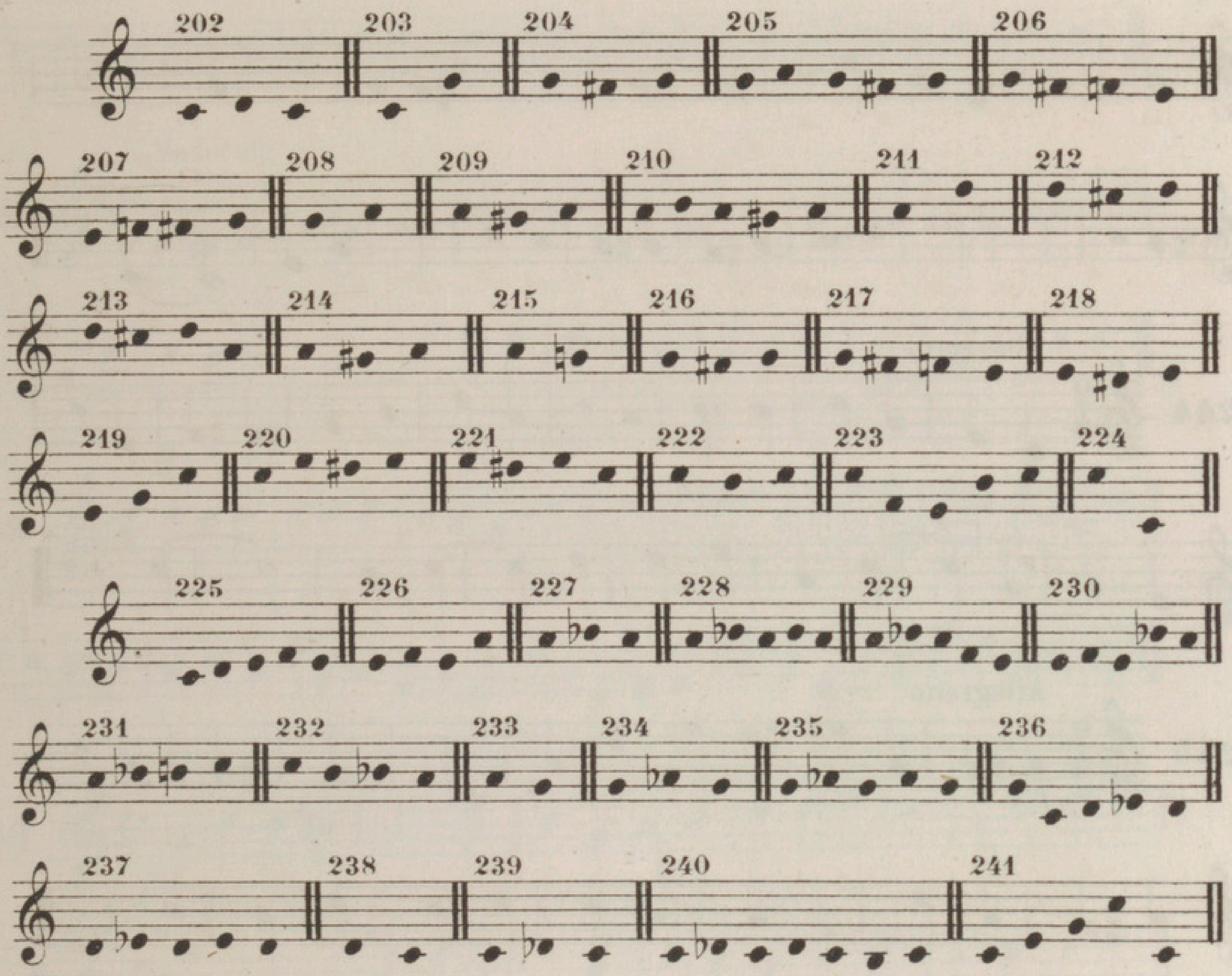
201



(*) Reprendre au commencement.

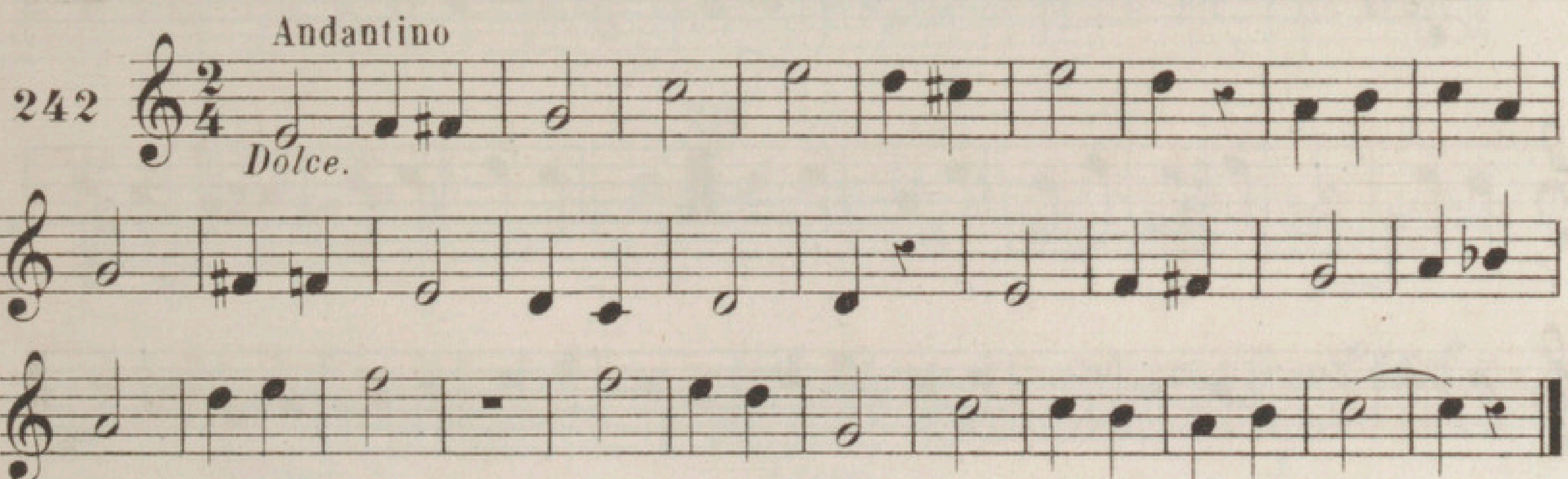
ÉTUDE de DIFFÉRENTES FORMULES(*)

sur les *Quatre premiers Dièzes*, les *Quatre premiers Bémols* et le *Bécarre*



LEÇONS

sur les *quatre premiers dièzes*, les *quatre premiers bémols* et le *bécarre*

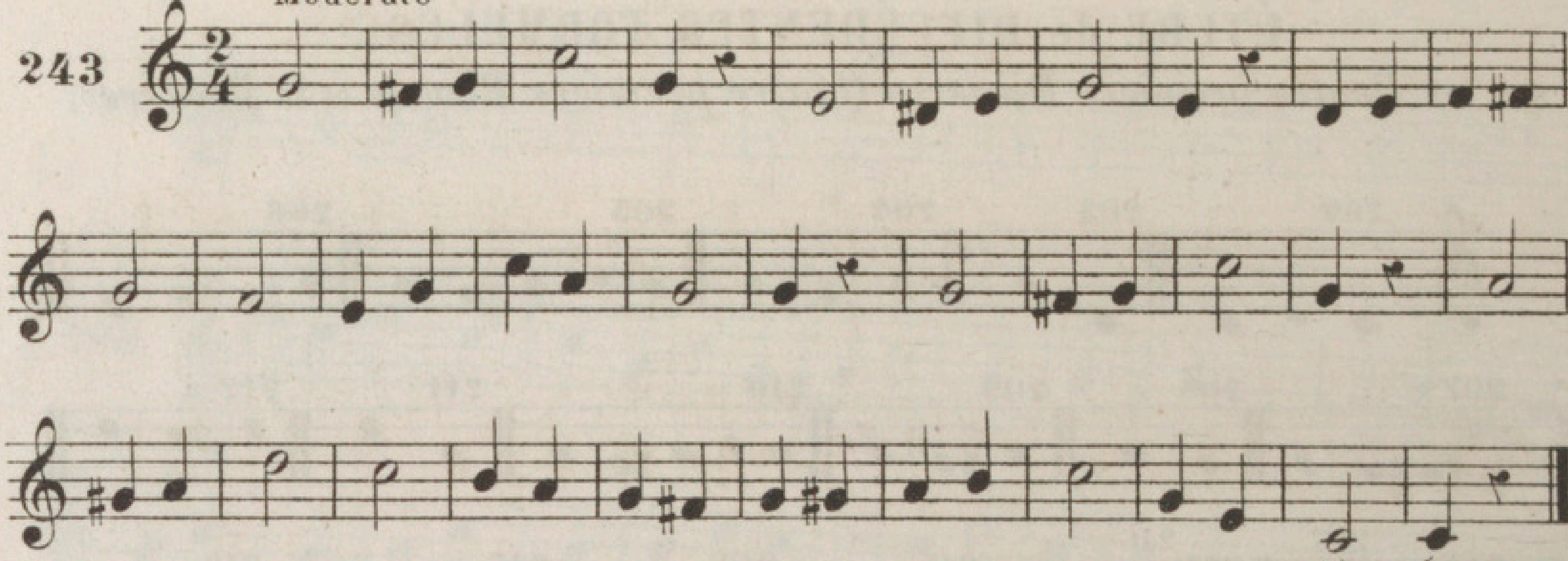


(*) Le professeur pourra trouver sur ces principes, d'autres formules, qu'il écrira au tableau.
Le ♯ sert à hausser le son de la note d'un ½ ton, le ♭ sert à baisser le son de la note d'un ½ ton, le ♮ détruit l'effet produit par le ♯ ou le ♭.

A.L. 6417.

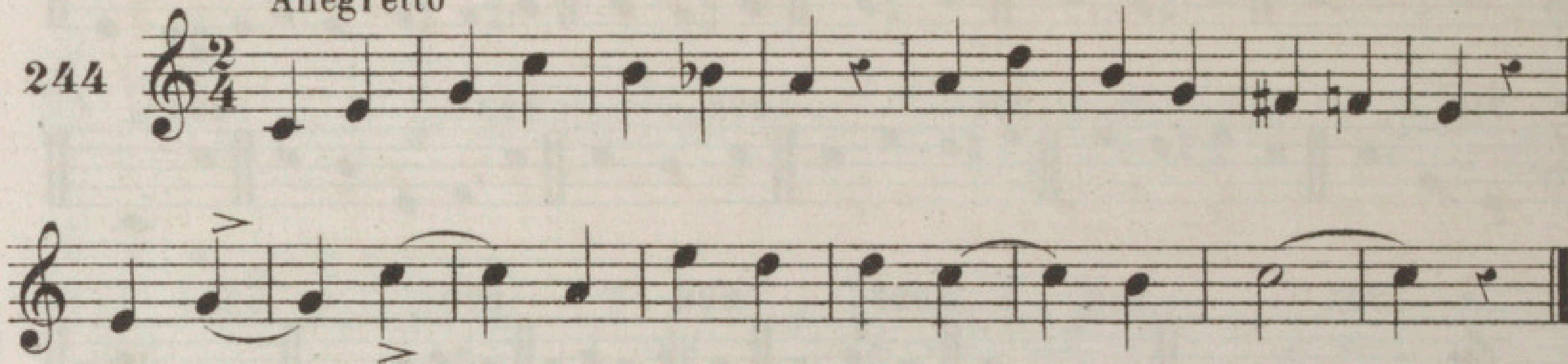
Moderato

243



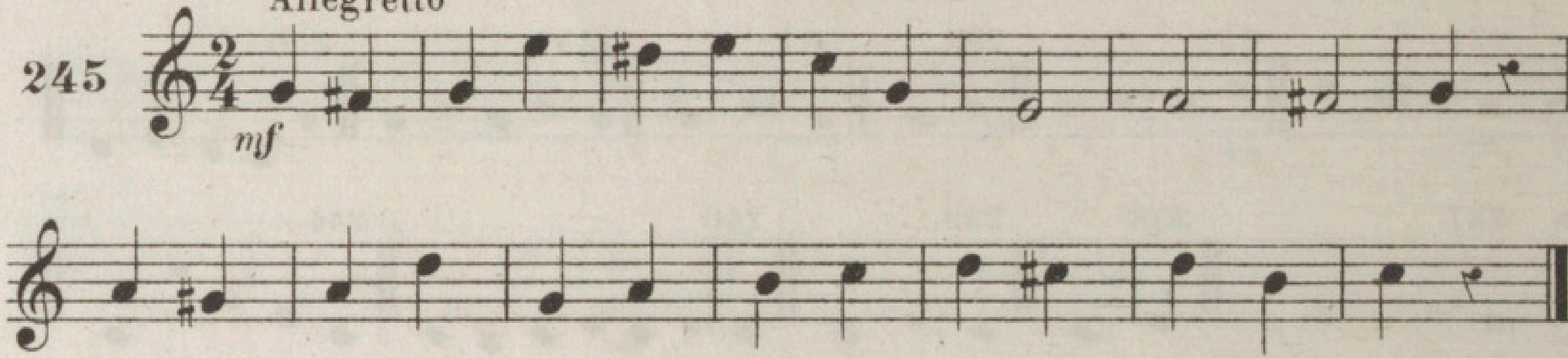
Allegretto

244
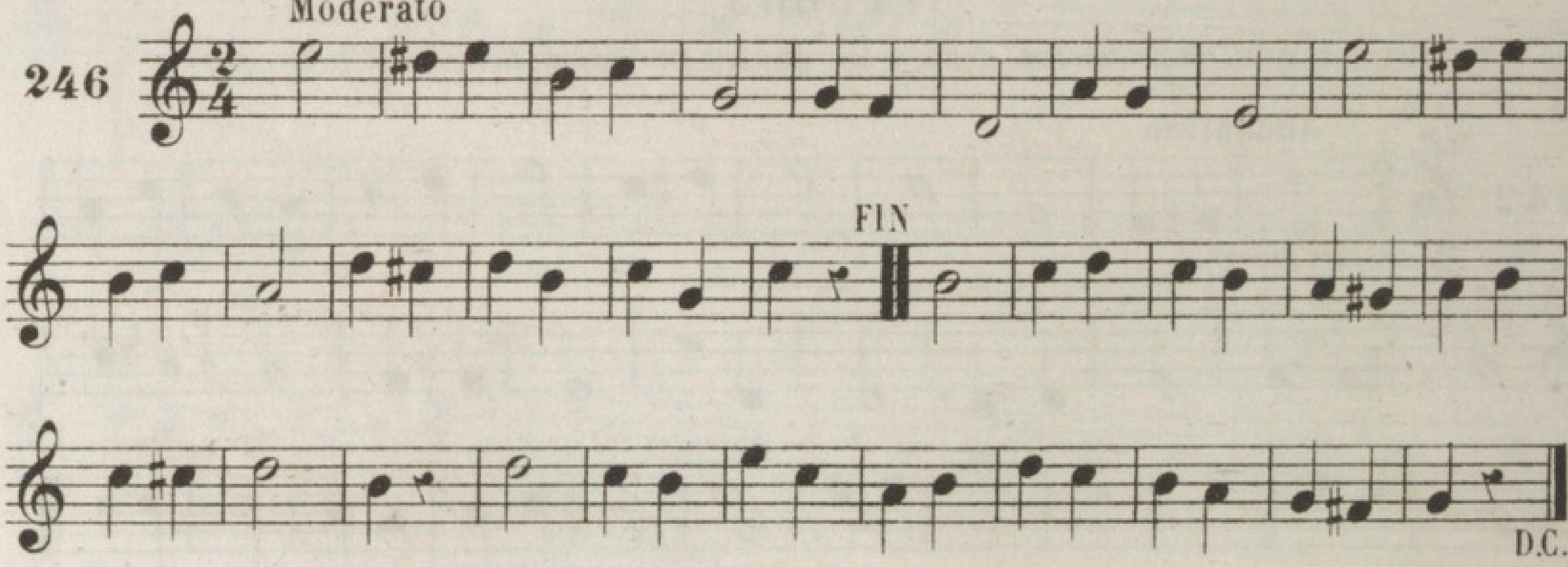


Allegretto

245

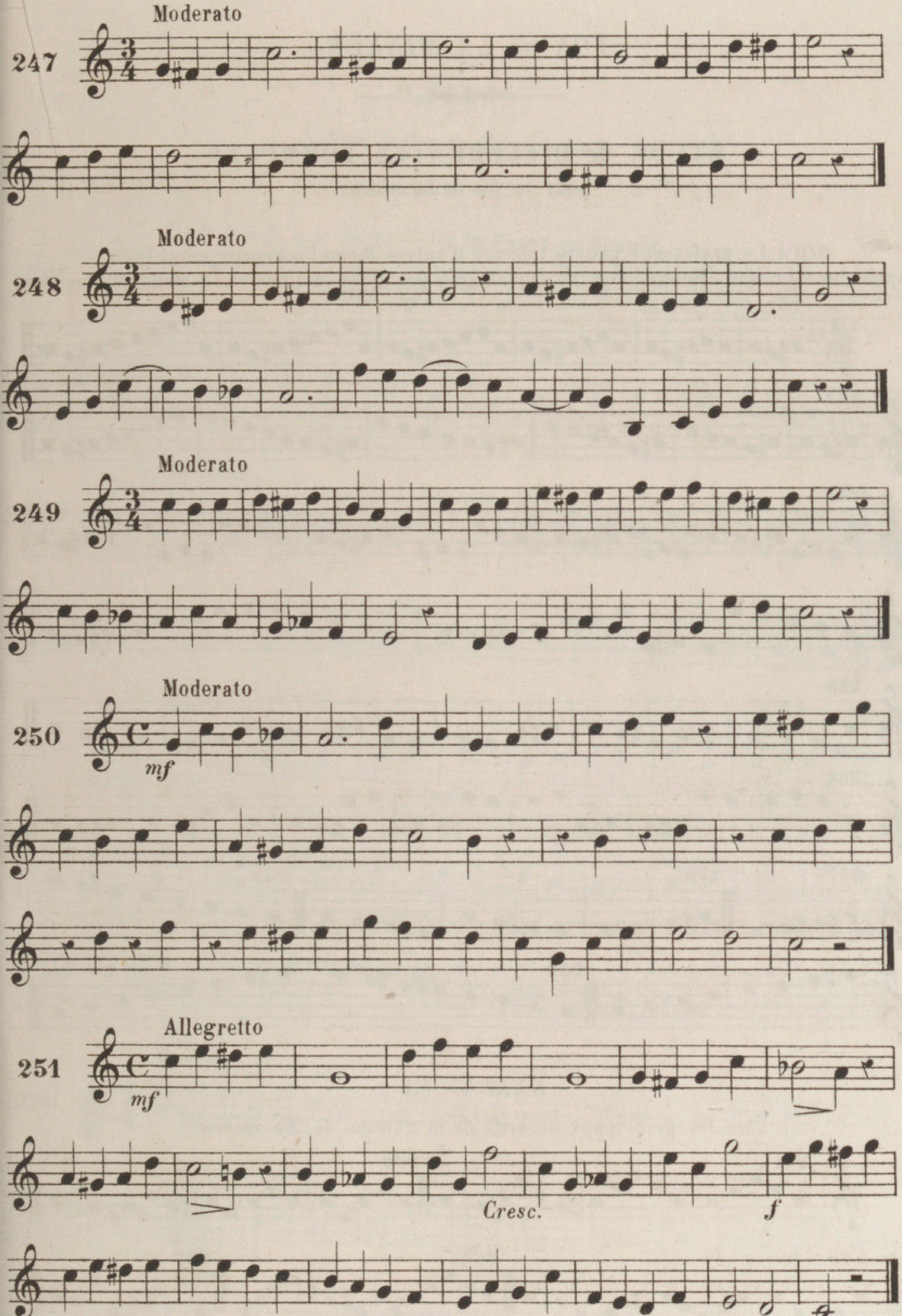


Moderato

246



(*) D.C. ou Da Capo indique qu'il faut reprendre à la tête du morceau de musique jusqu'au mot FIN.

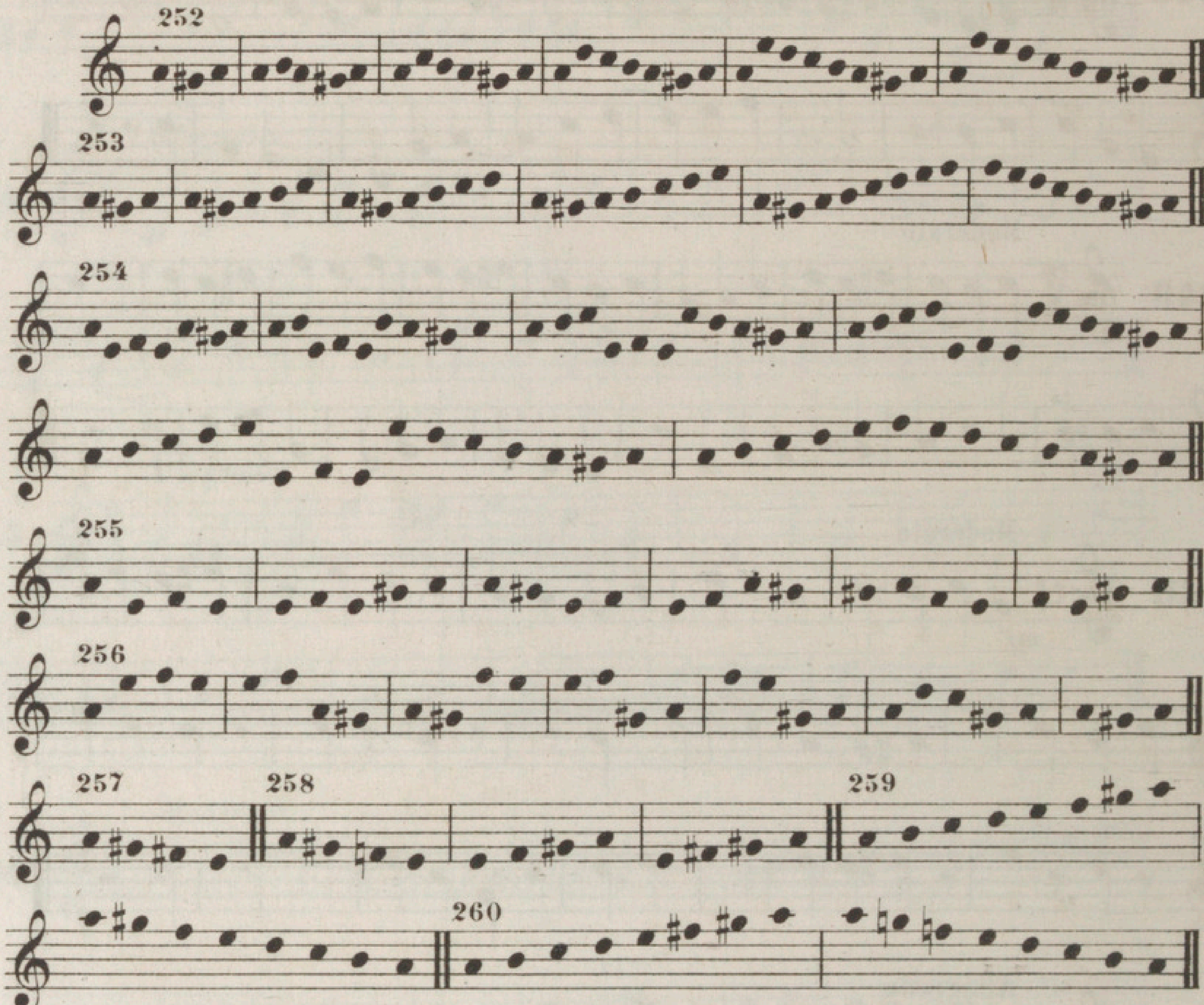

Moderato
247
Moderato
248
Moderato
249
Moderato
250
mf
Allegretto
251
mf
Cresc.
f

TON de LA MINEUR

ÉTUDE de DIFFÉRENTES FORMULES

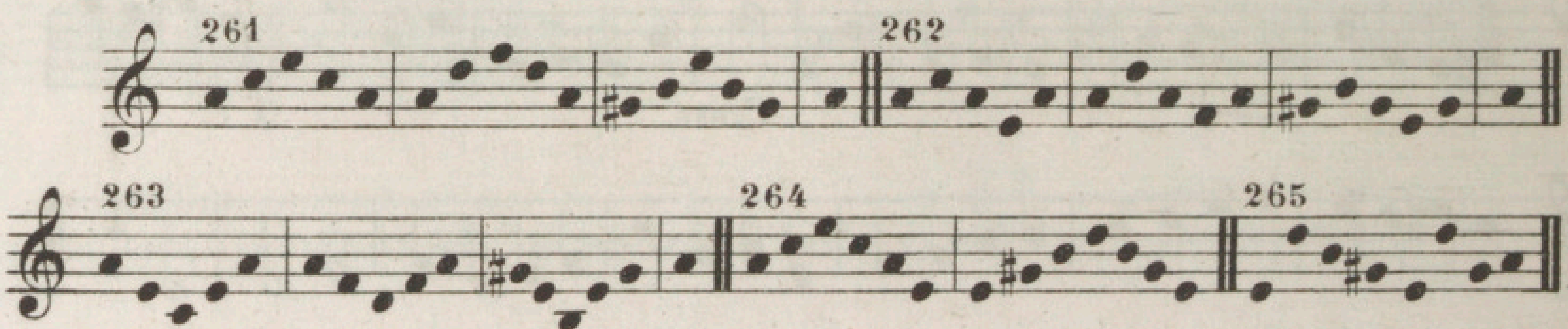
pour le *ton* de *La mineur.*

NOTA. Le professeur pourra trouver d'autres formules à écrire au tableau. Après les exercices d'intonation, on ne saurait trop pratiquer la dictée orale dans tous les tons.



EXERCICES

sur les principaux accords de la gamme de *La mineur.*

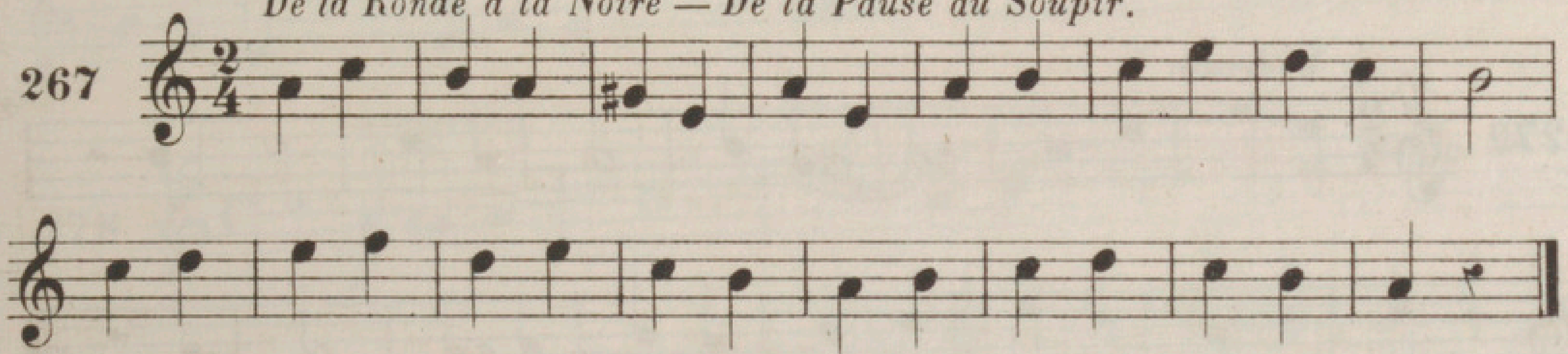


LEÇONS

dans le ton de *La mineur*

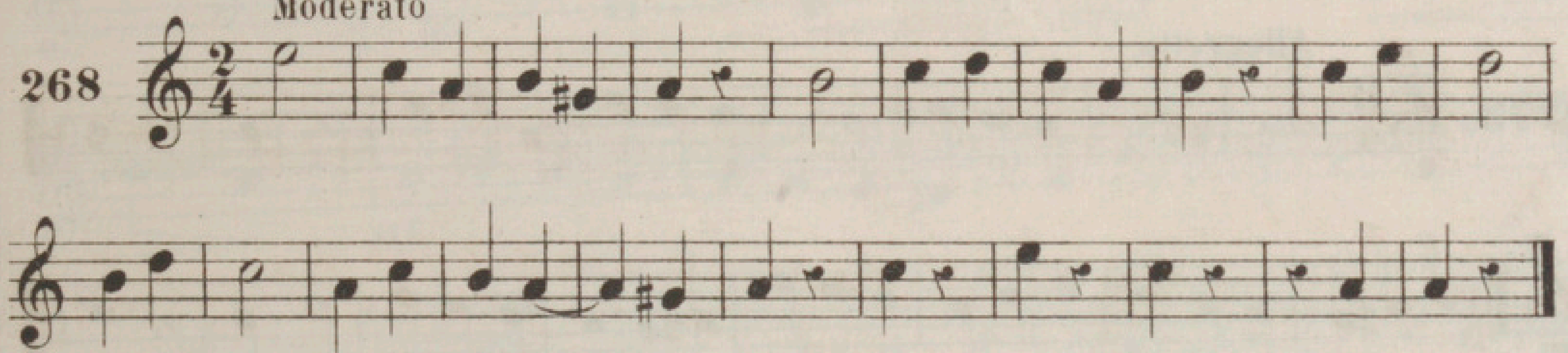
De la Ronde à la Noire — De la Pause au Soupir.

267



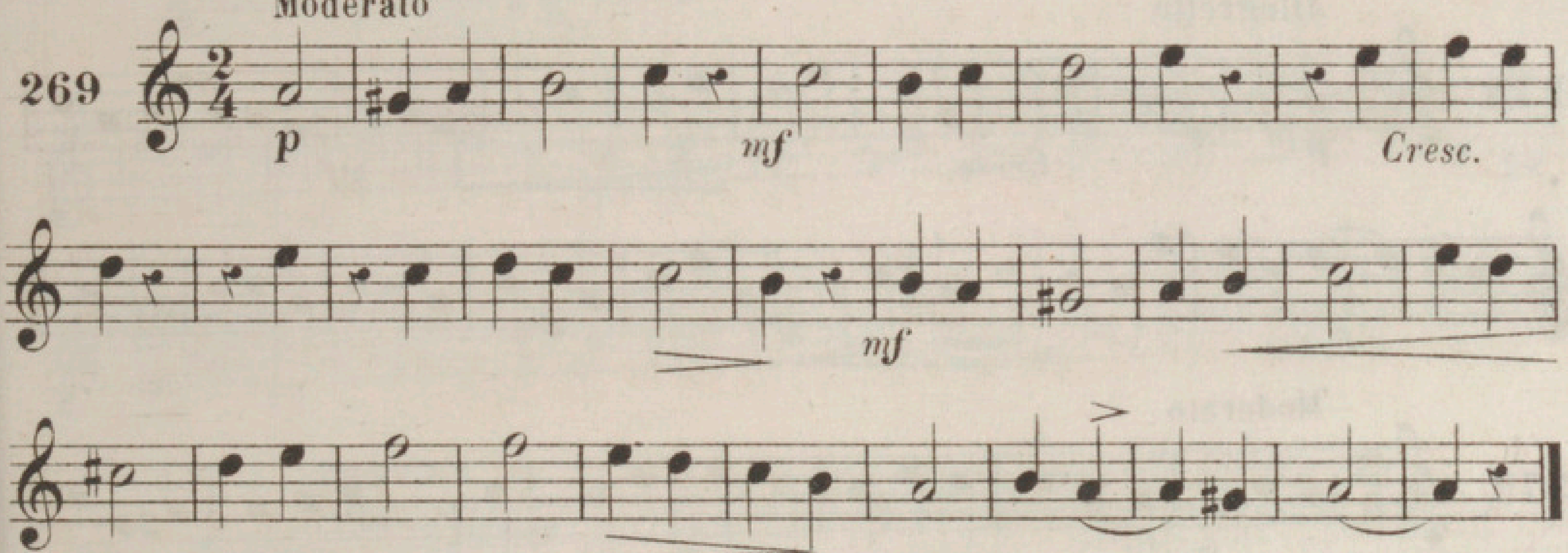
Moderato

268



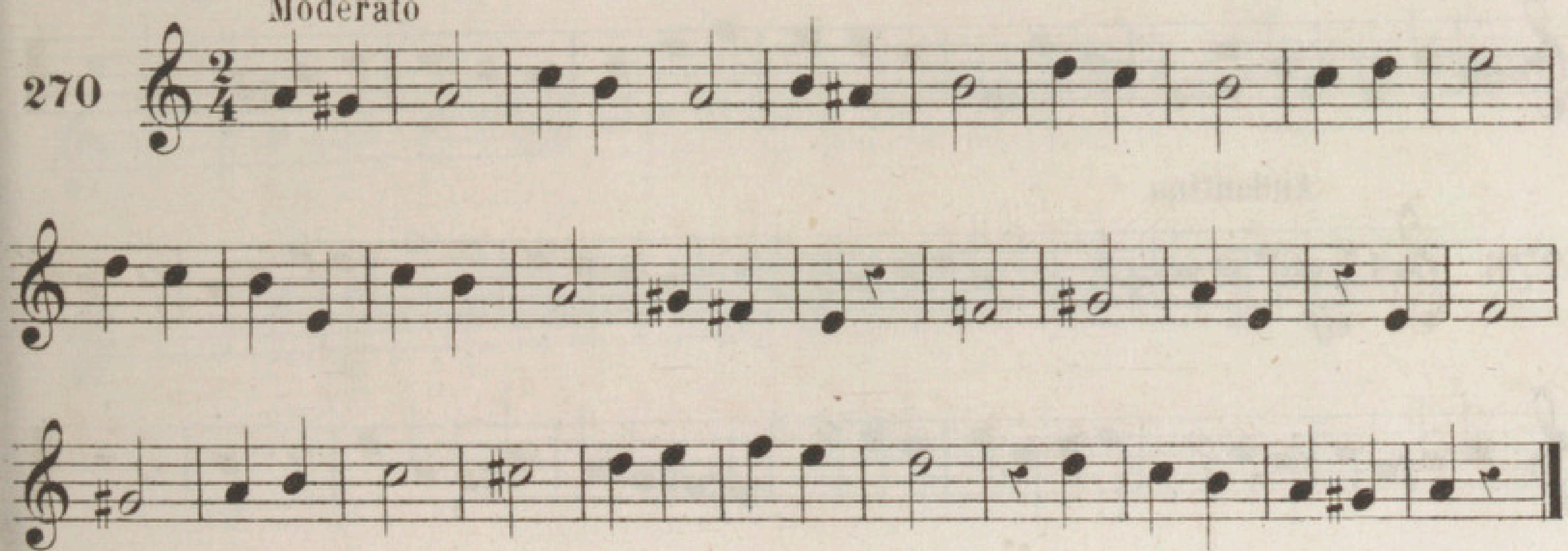
Moderato

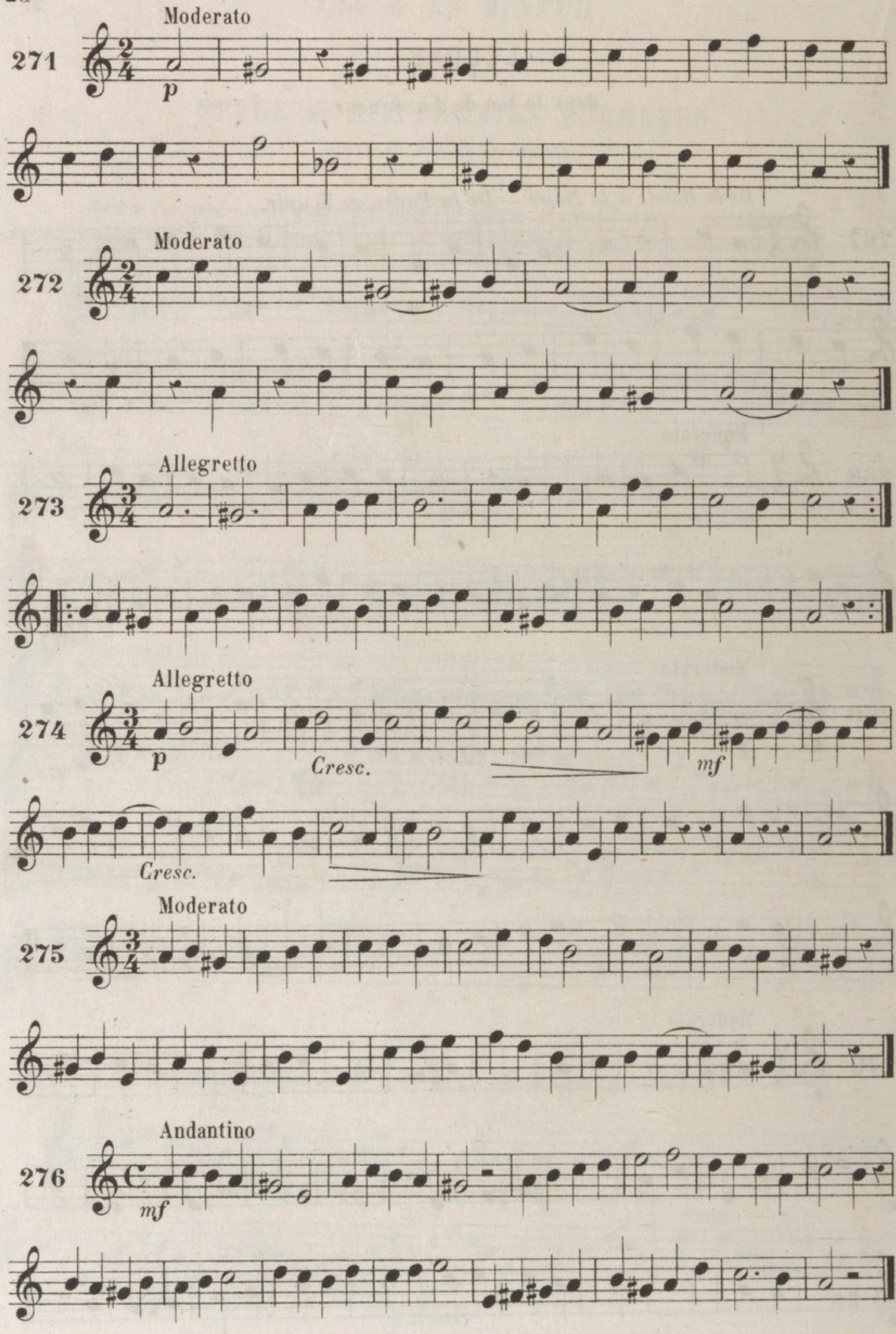
269



Moderato

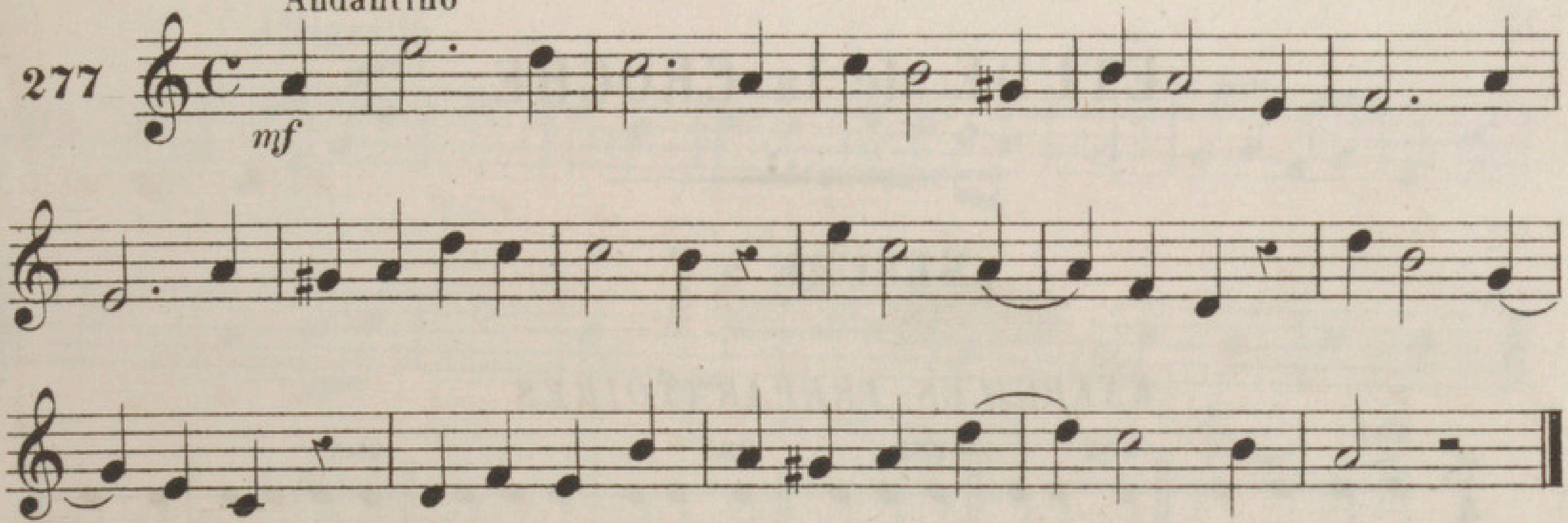
270




Moderato
271
p
Moderato
272
Allegretto
273
Allegretto
274
p
Cresc.
mf
Cresc.
Moderato
275
Andantino
276
mf

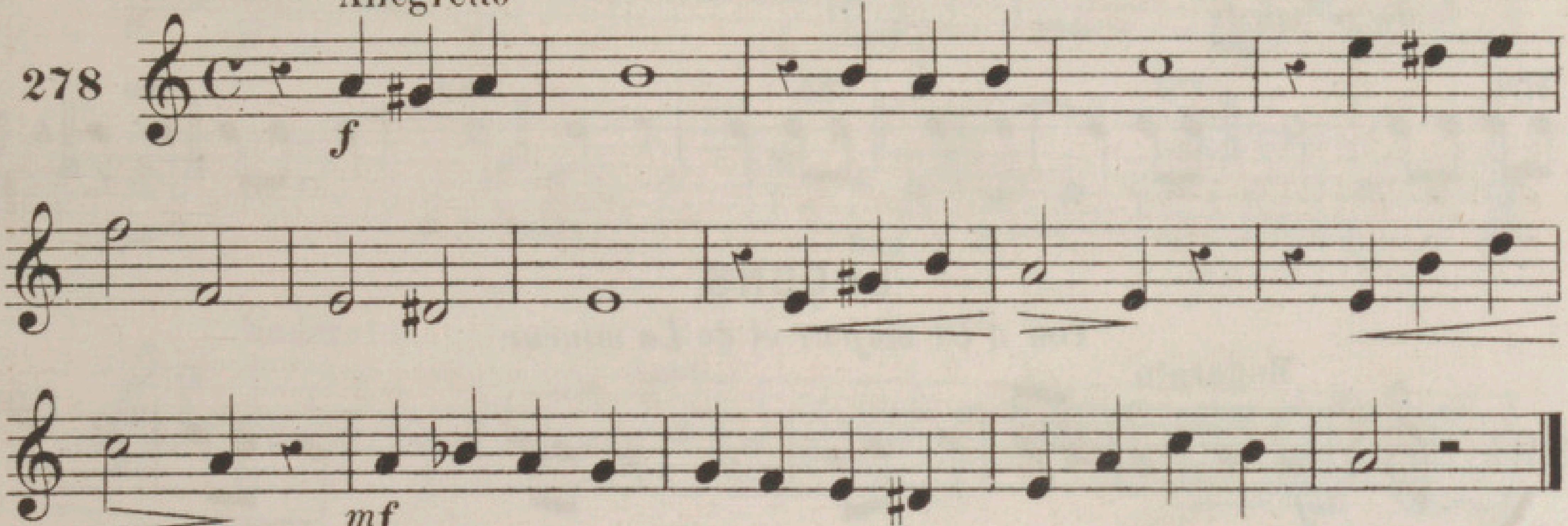
Andantino

277



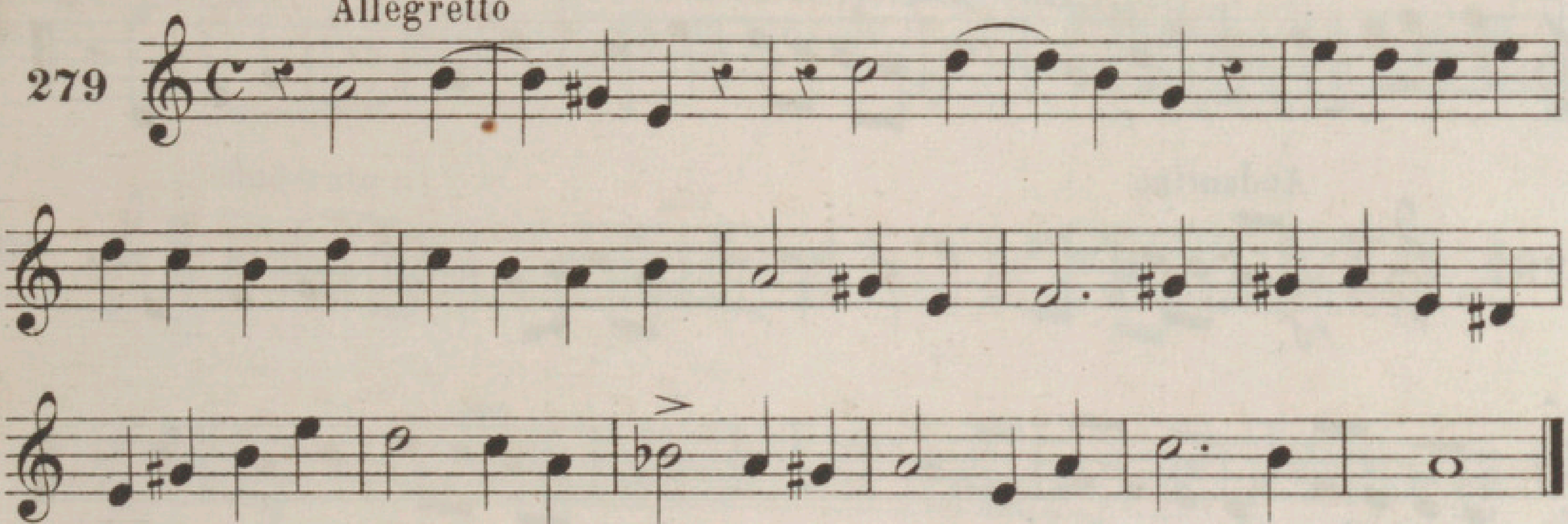
Allegretto

278



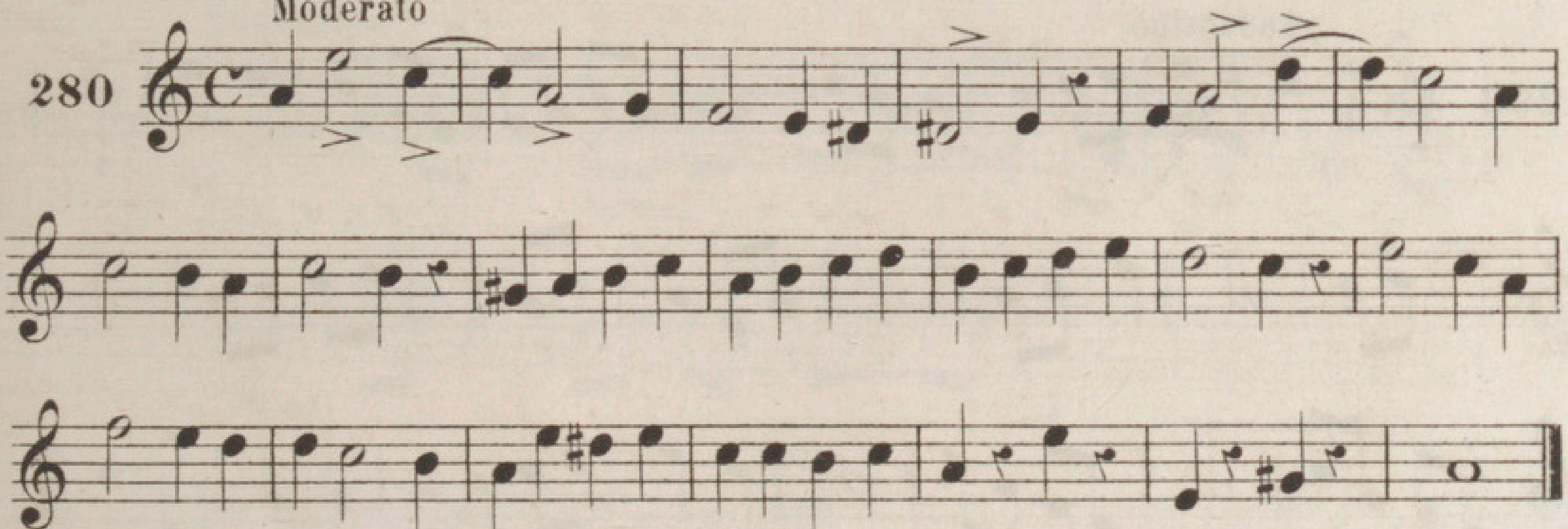
Allegretto

279



Moderato

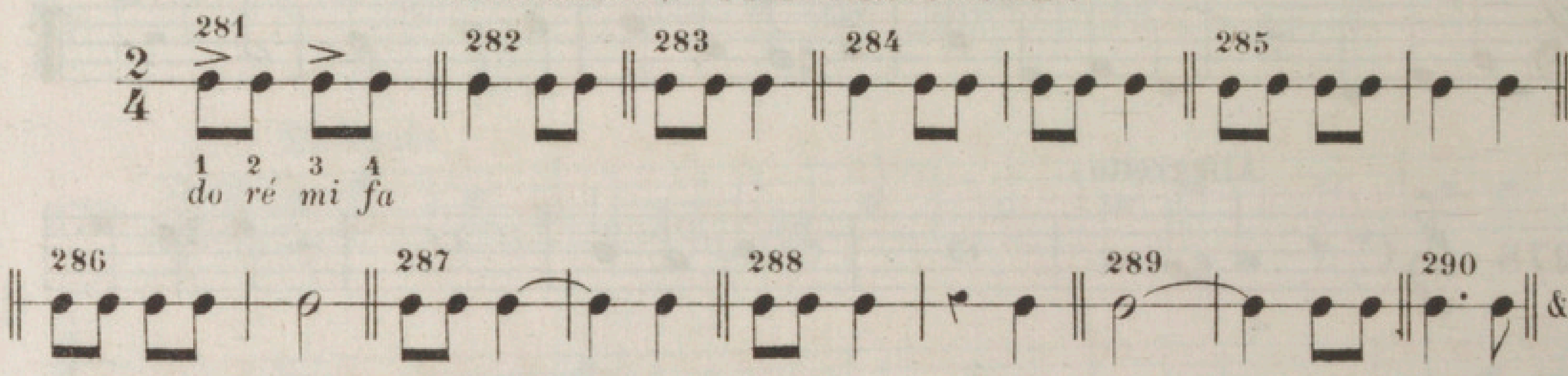
280



ÉTUDE de la CROCHE

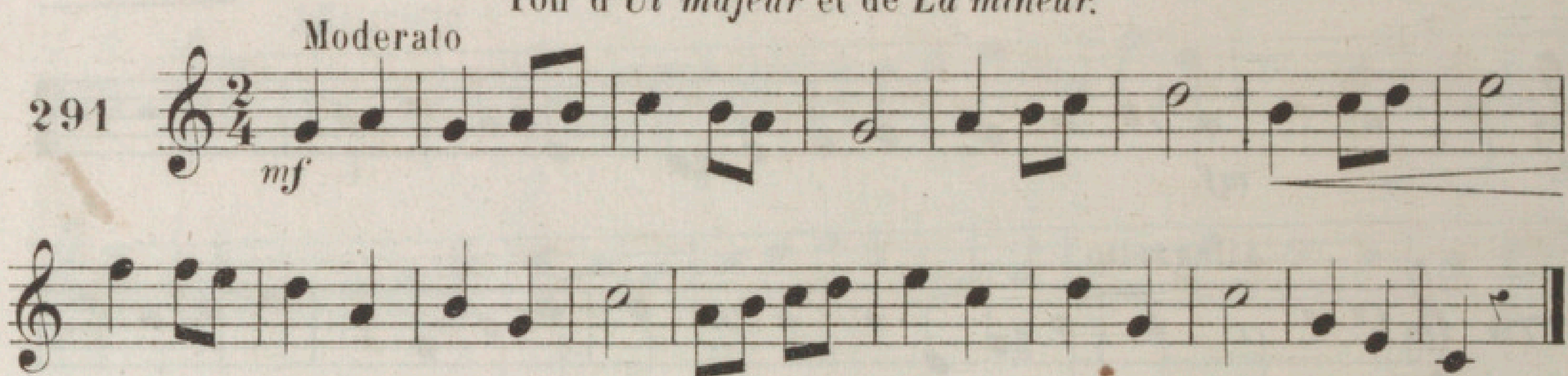
MESURE à $\frac{2}{4}$

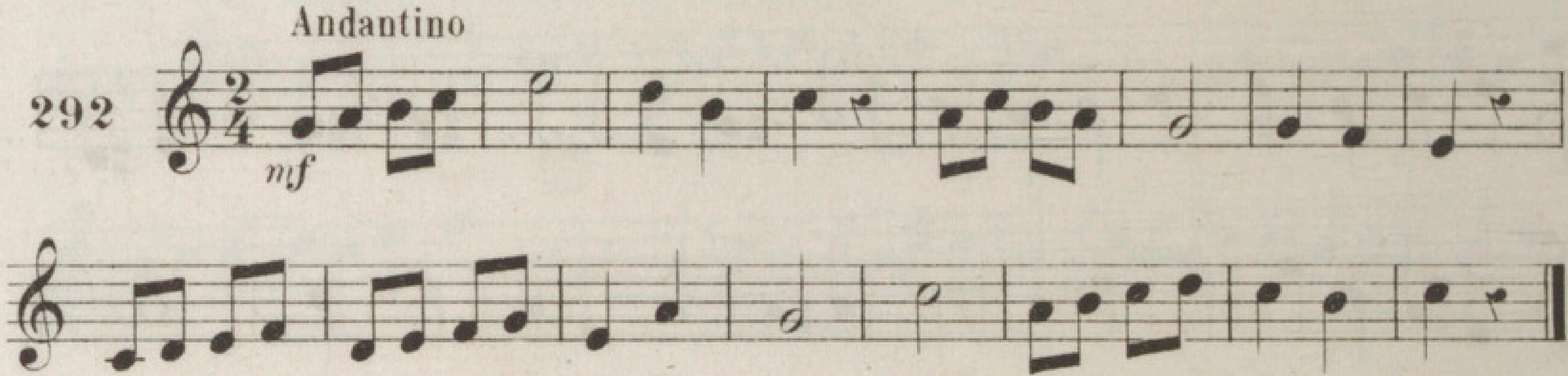
EXERCICES PRÉPARATOIRES

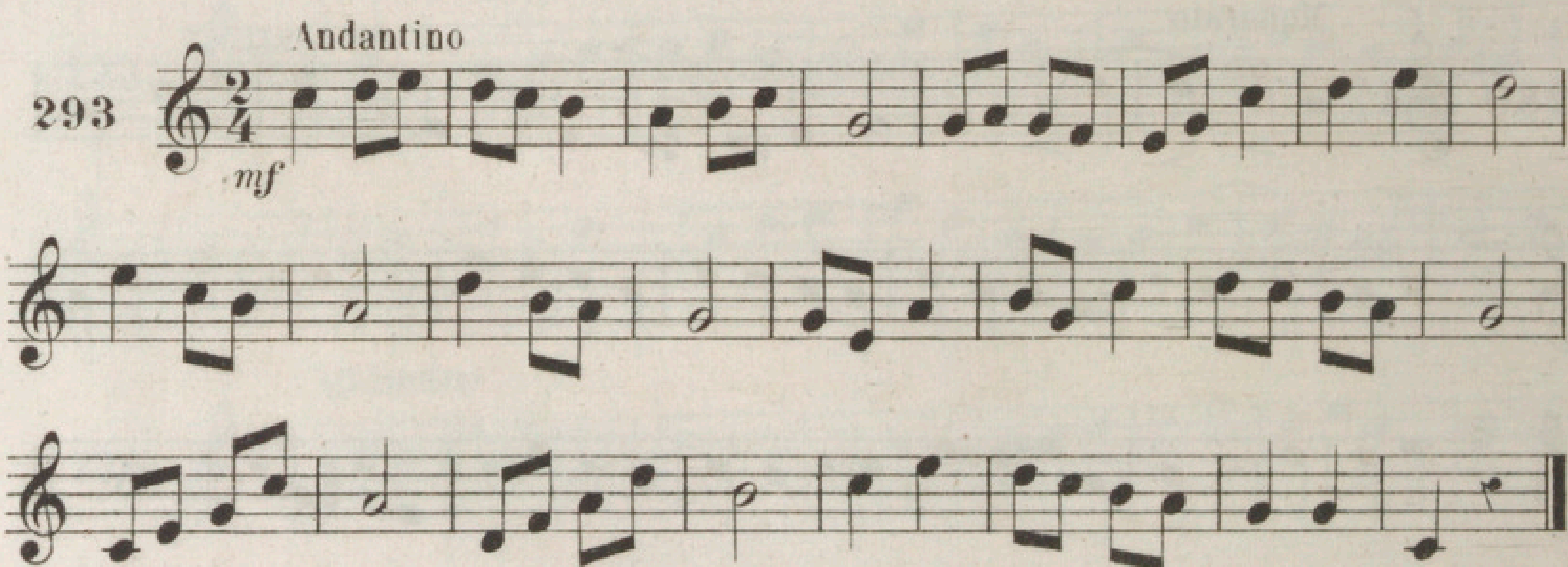


LEÇONS

Ton d'*Ut majeur* et de *La mineur.*

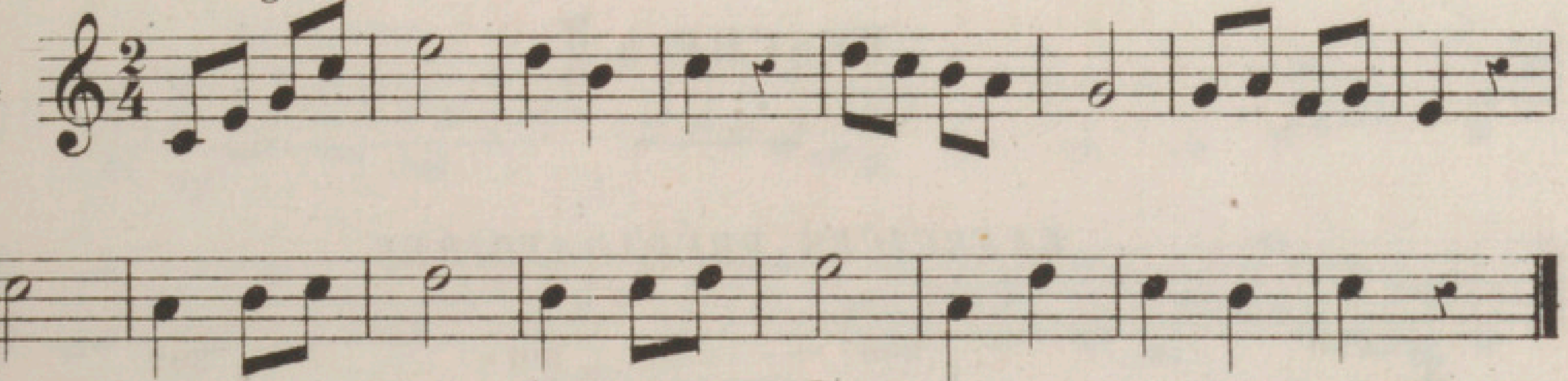






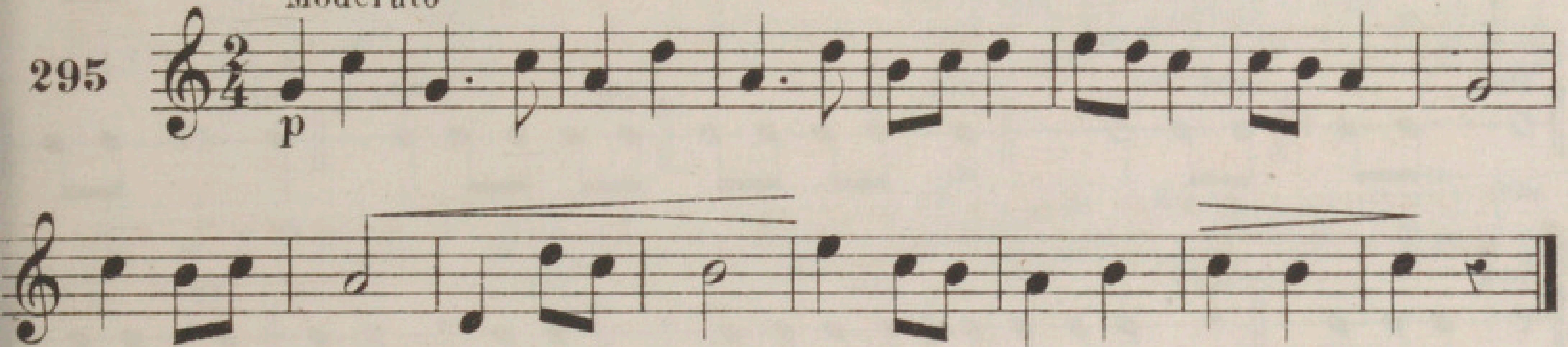
Allegretto

294



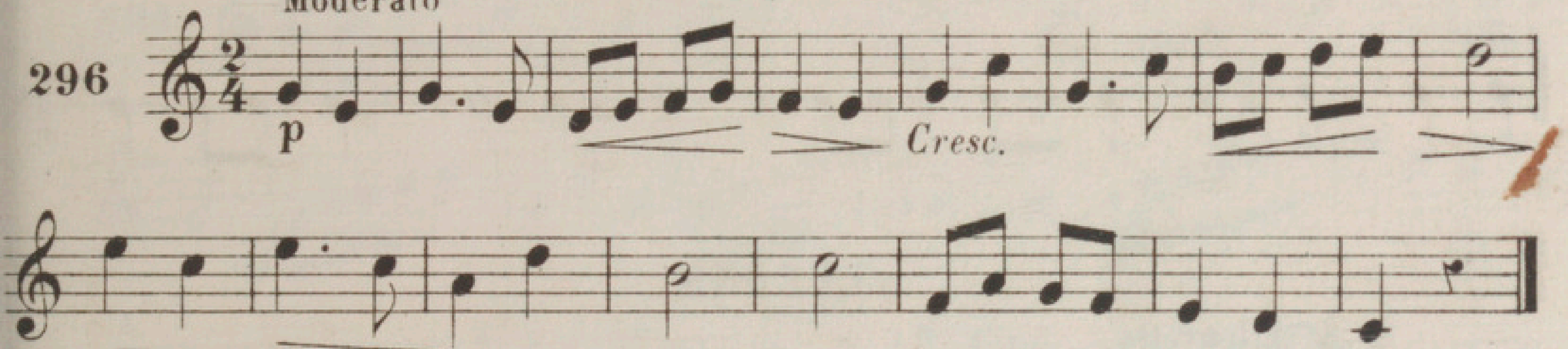
Moderato

295
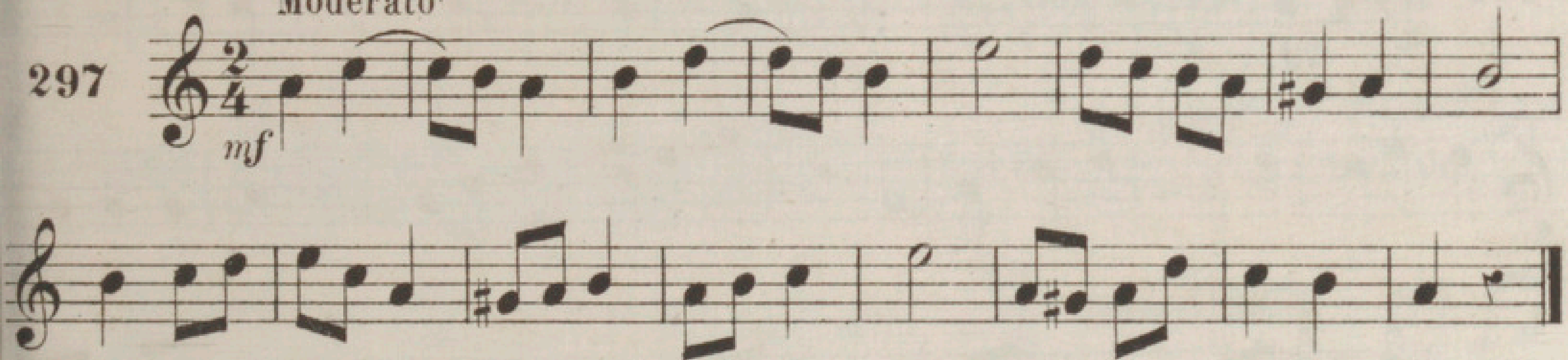


Moderato

296
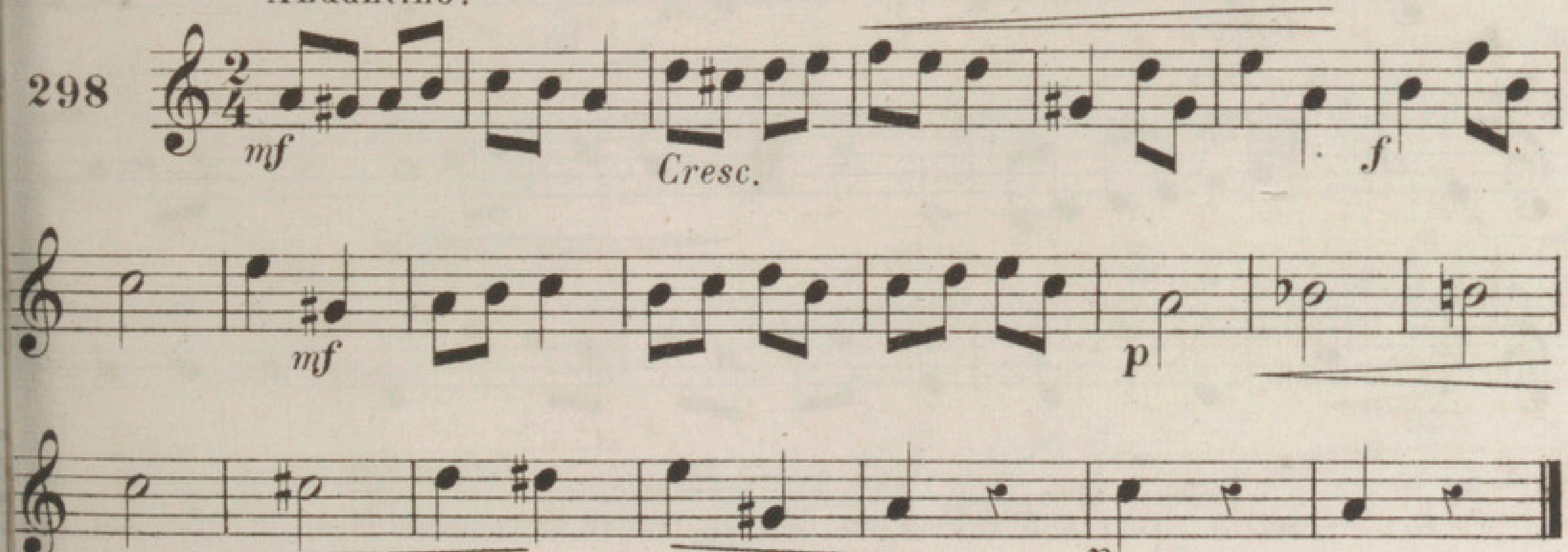


Moderato

297



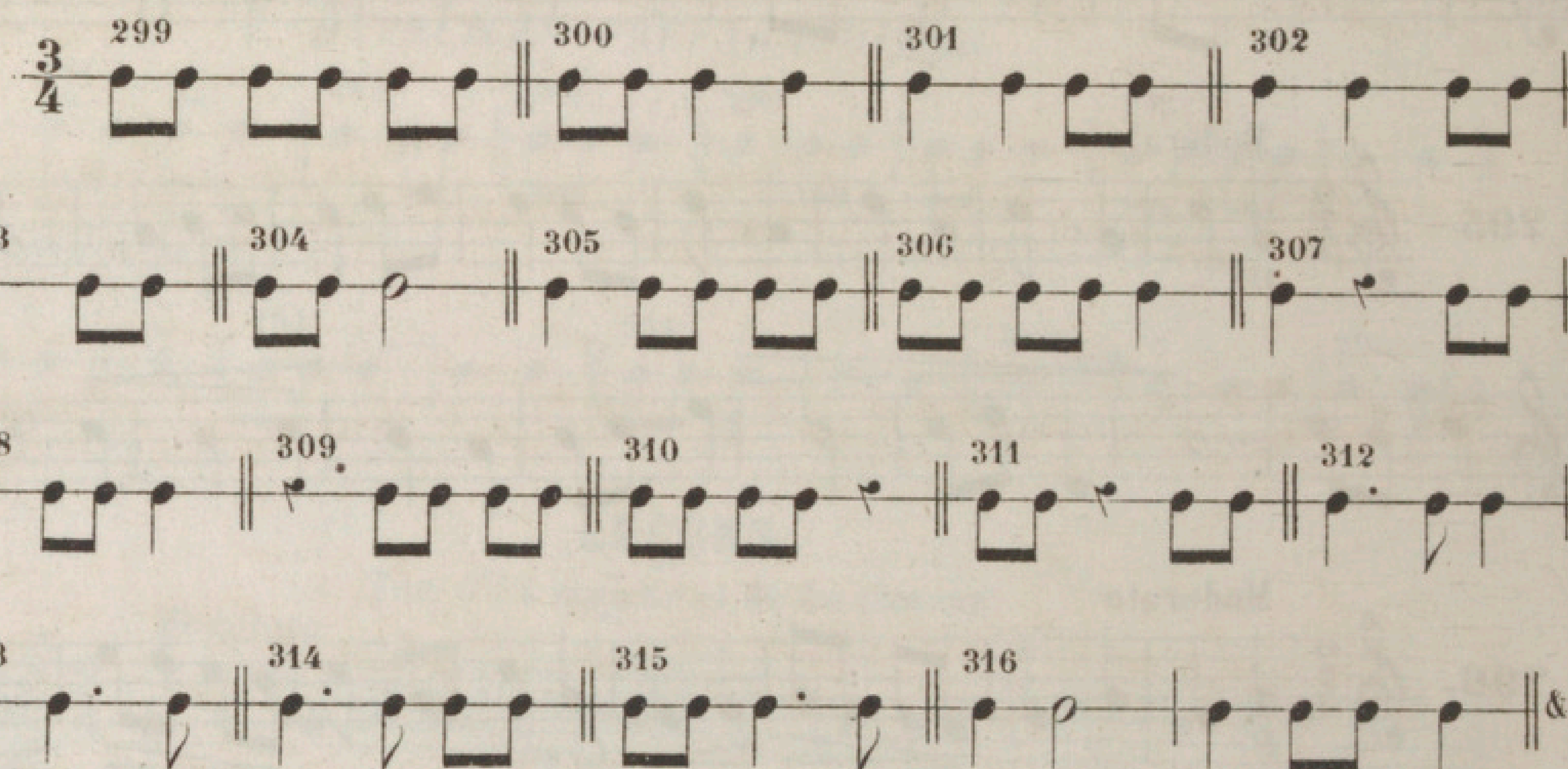
Andantino.

298

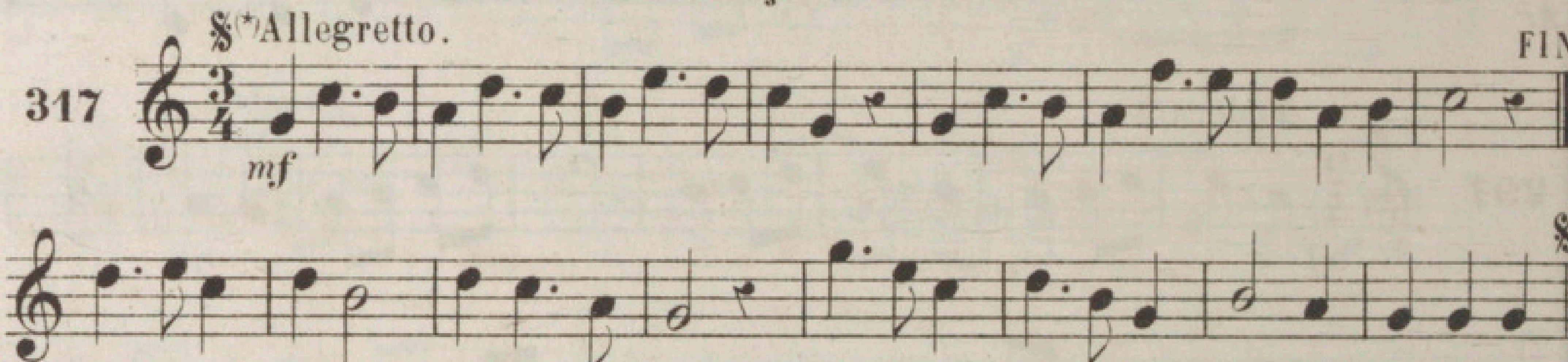


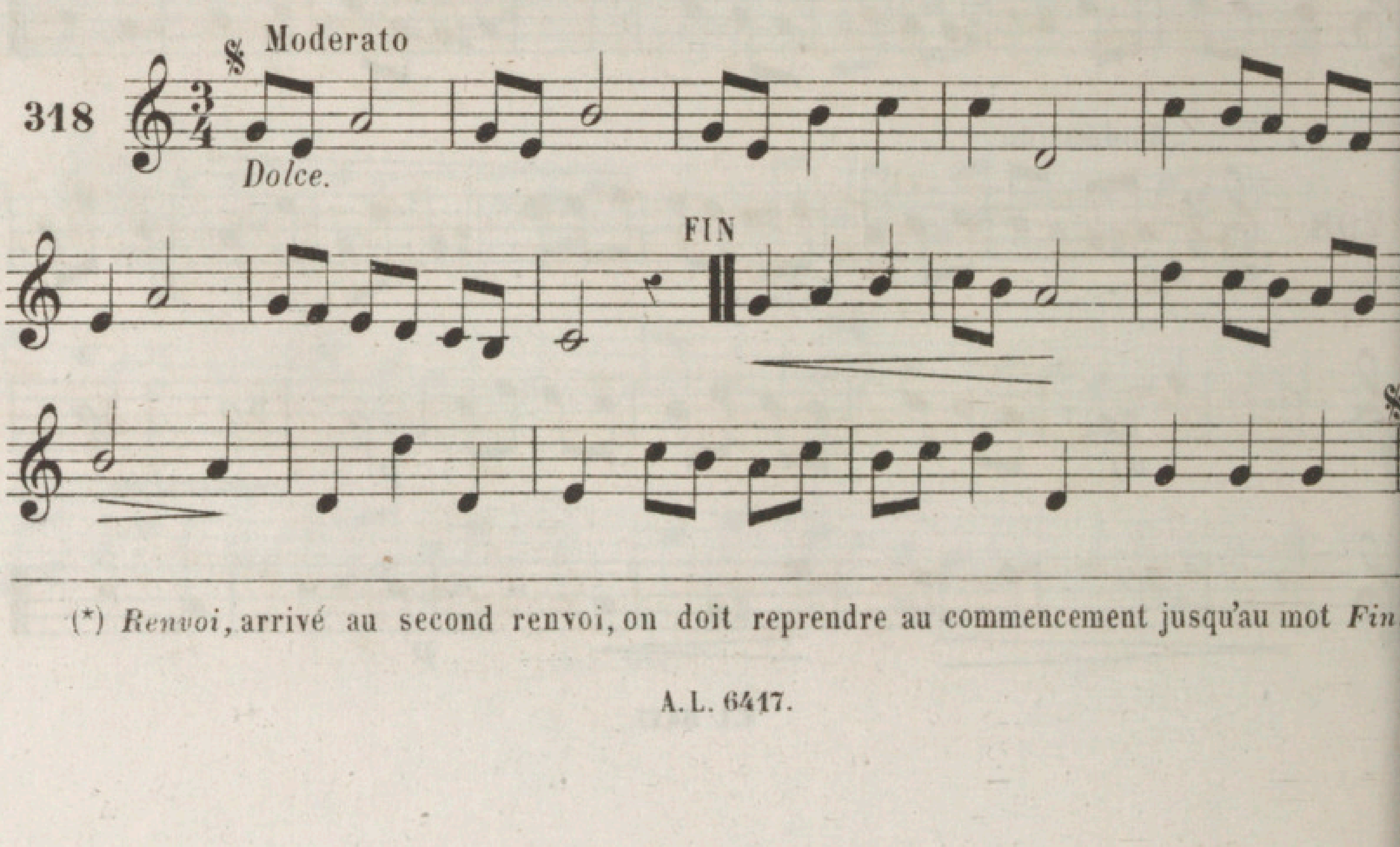
MESURE à $\frac{3}{4}$

EXERCICES PRÉPARATOIRES

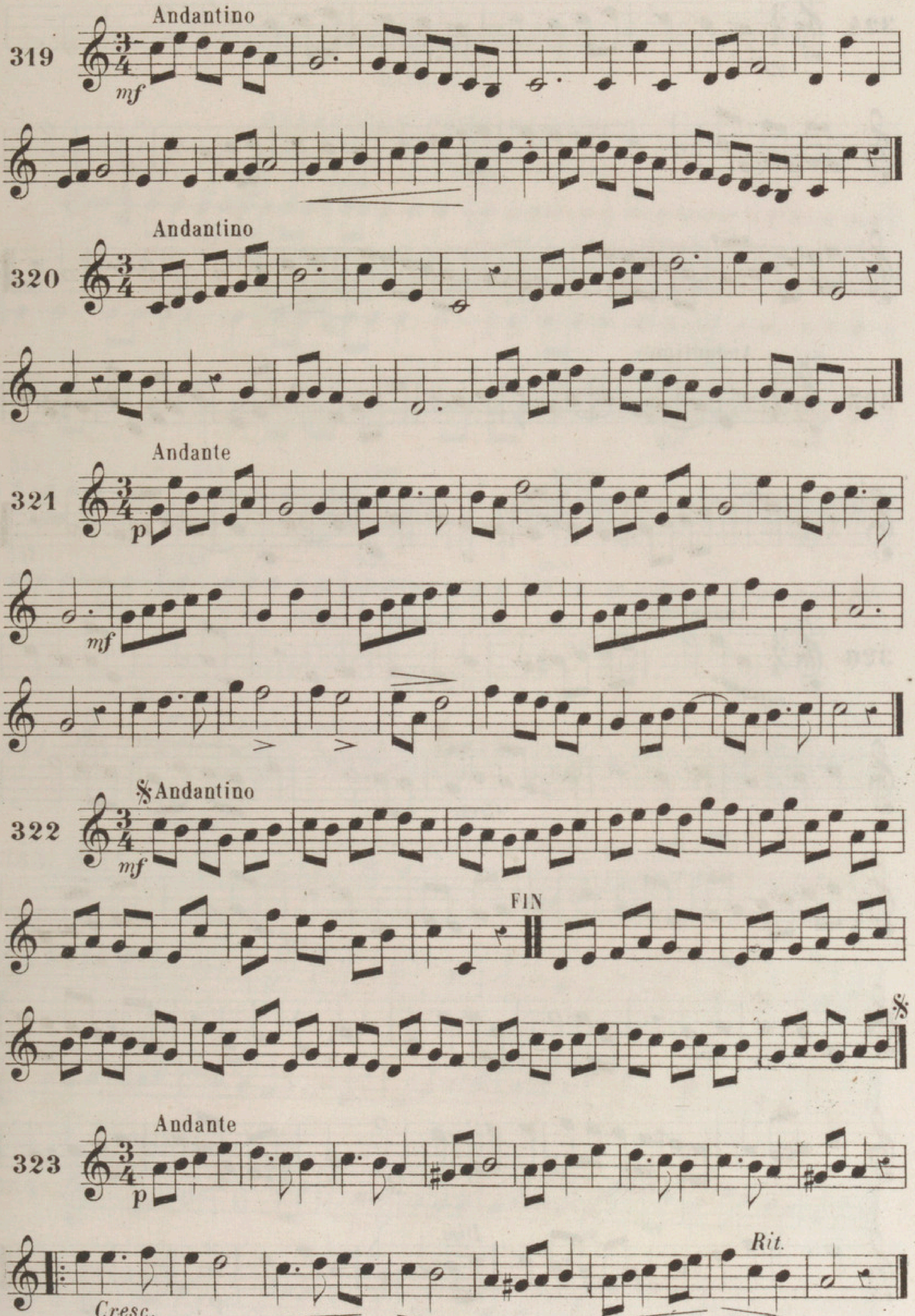


LEÇONS



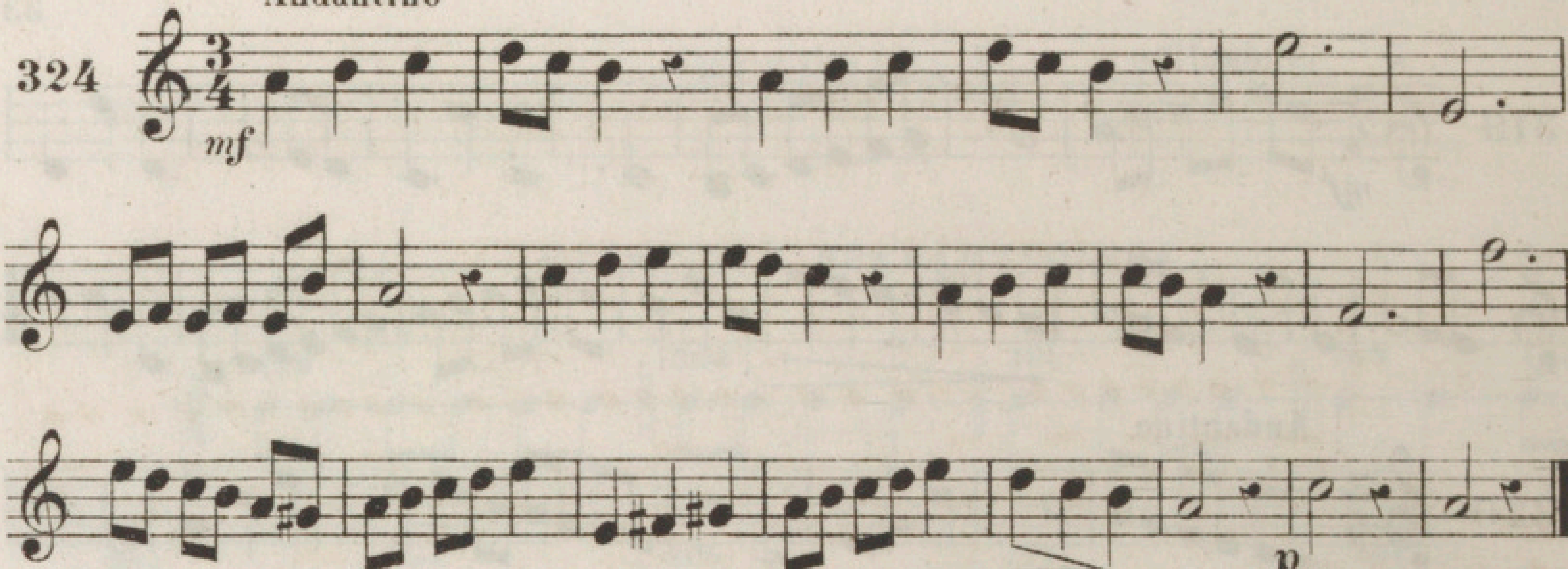


(*) *Renvoi*, arrivé au second renvoi, on doit reprendre au commencement jusqu'au mot *Fin*.


Andantino
319
mf
Andantino
320
Andante
321
p
mf
Andantino
322
mf
FIN
Andante
323
p
Cresc.
Rit.

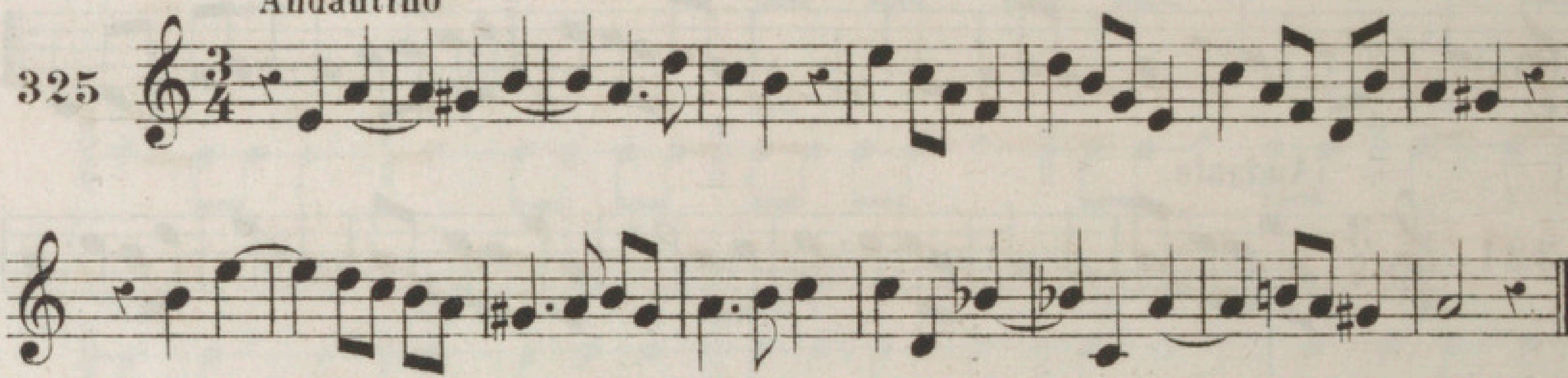
Andantino

324



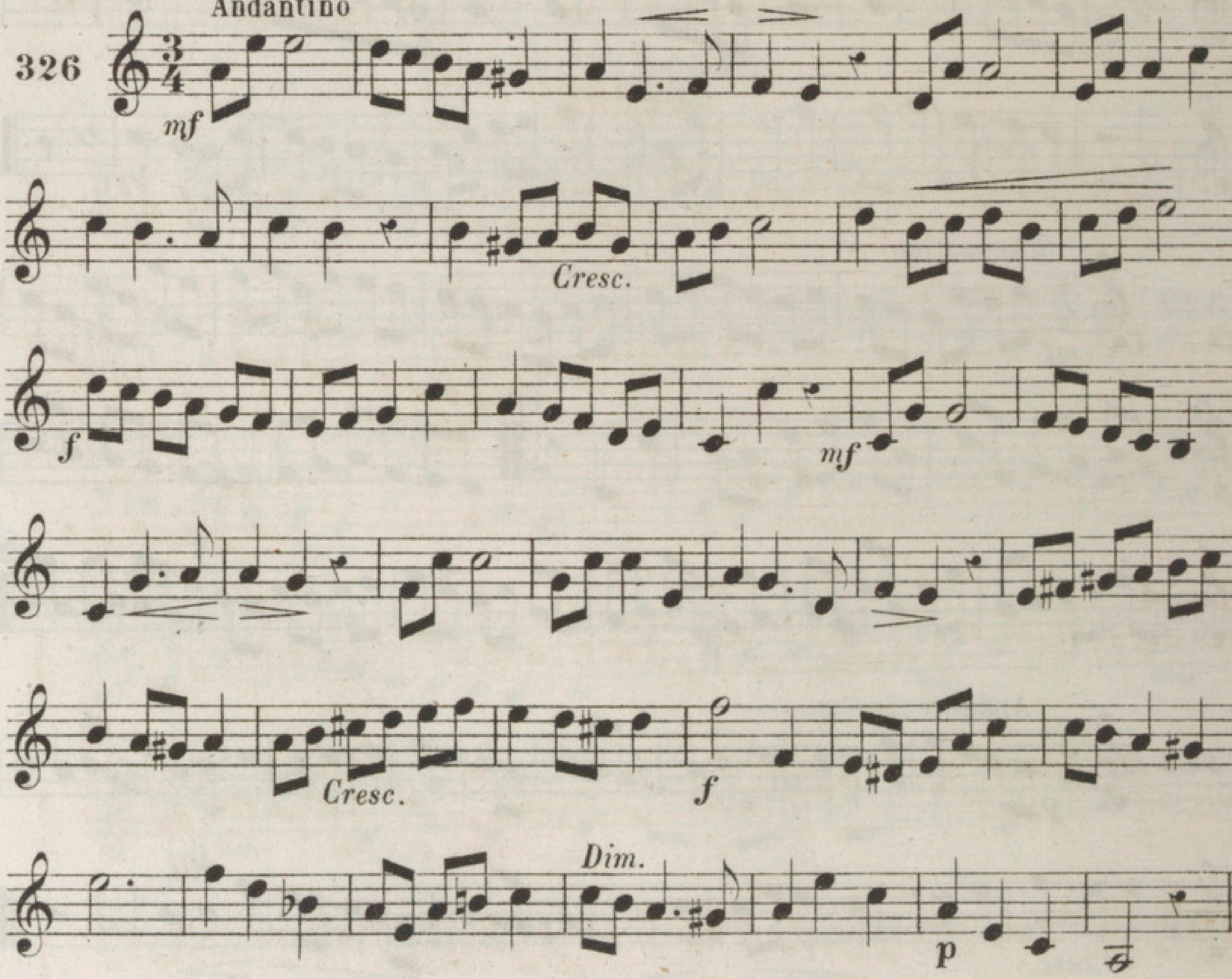
Andantino

325



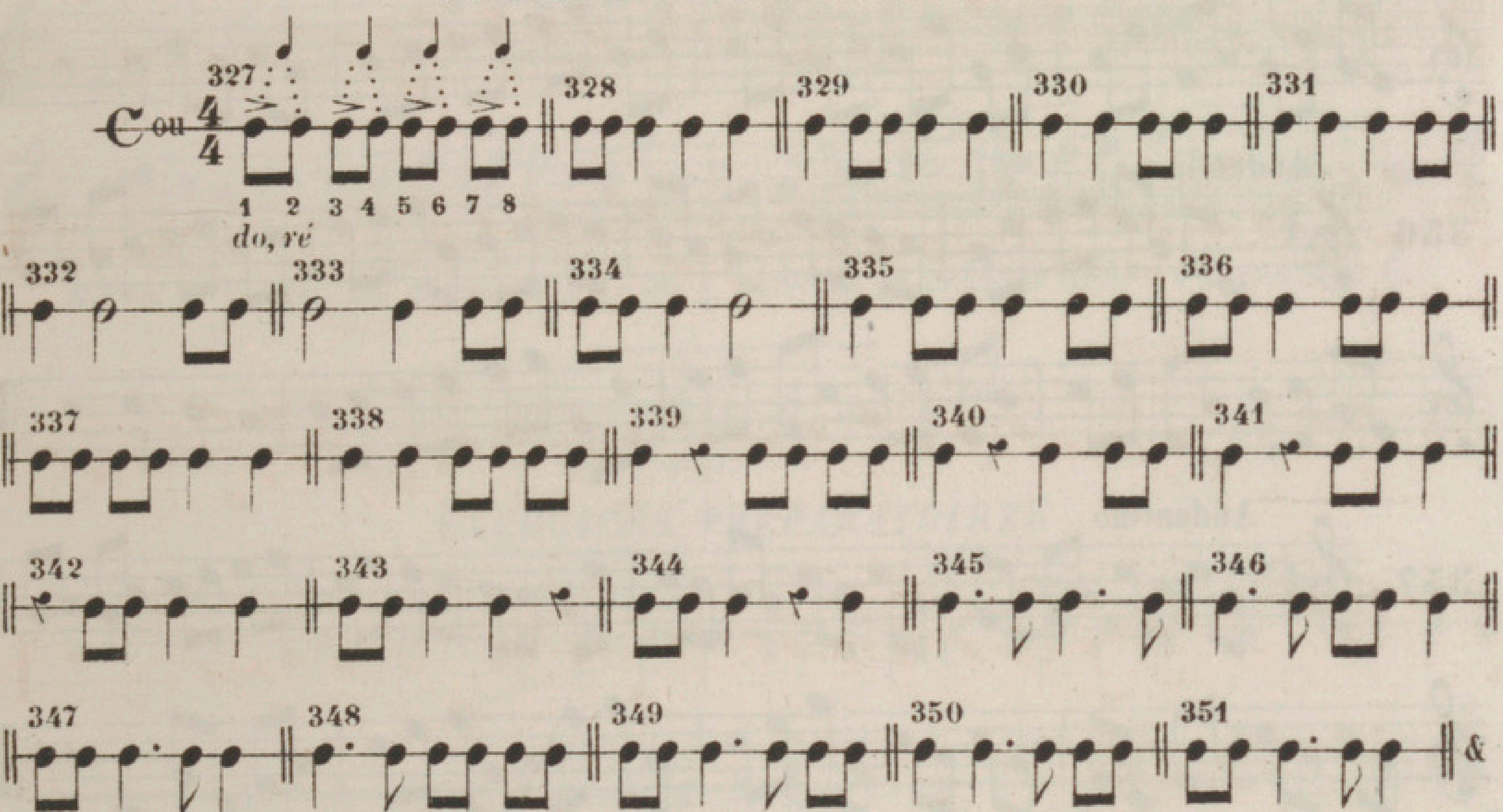
Andantino

326



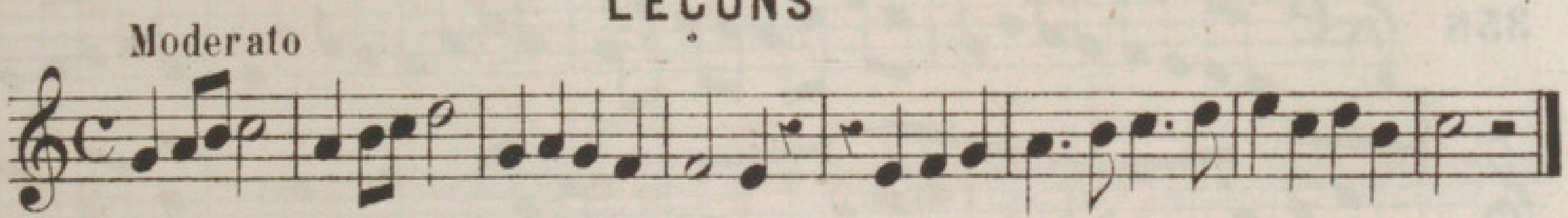
MESURE à C ou $\frac{4}{4}$

EXERCICES PRÉPARATOIRES

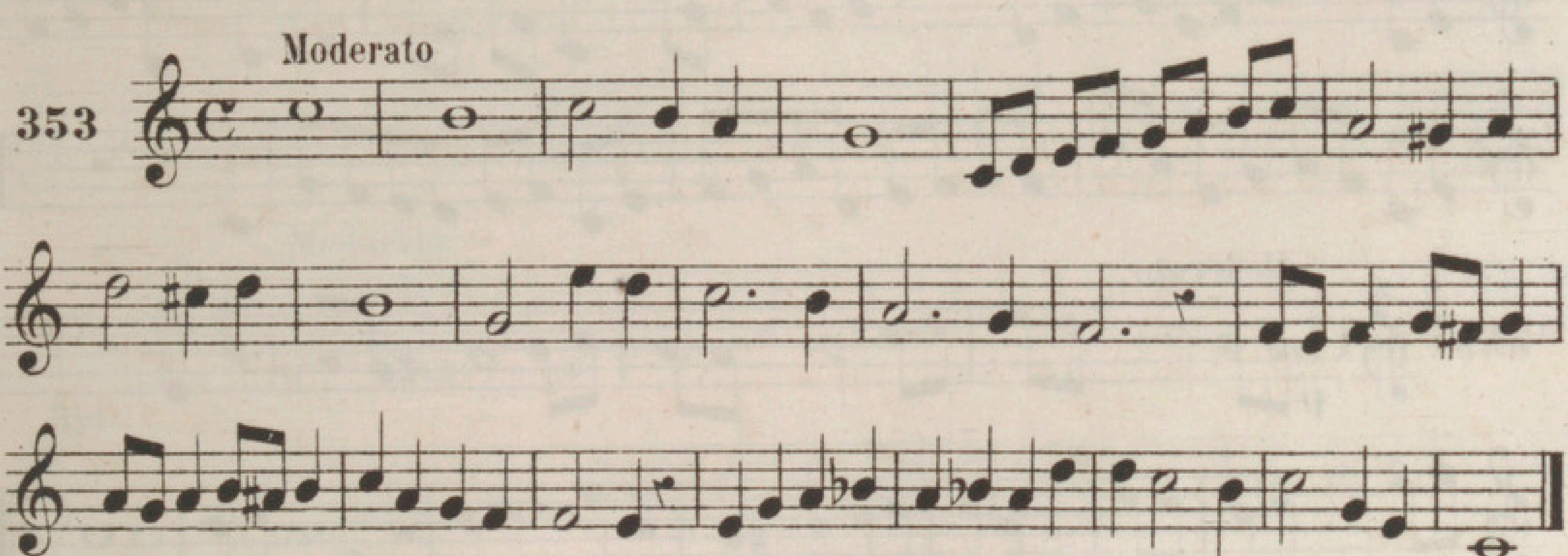


LEÇONS

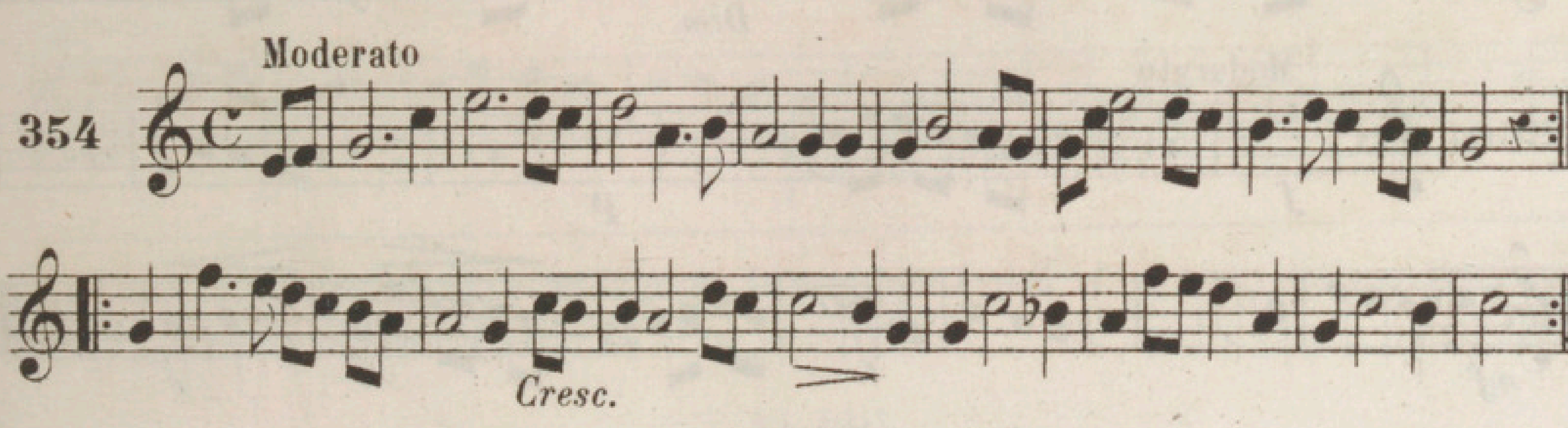
352

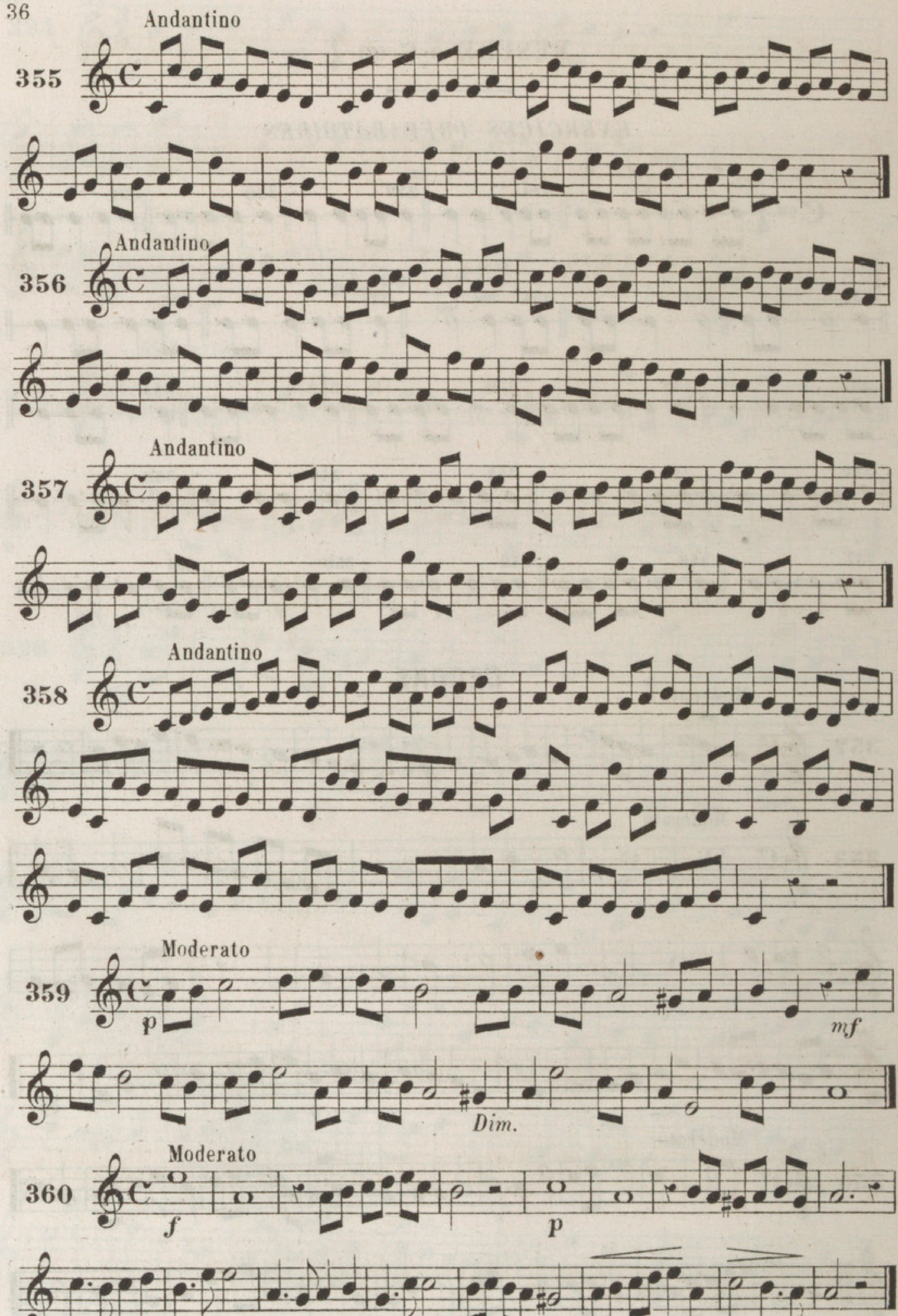


353



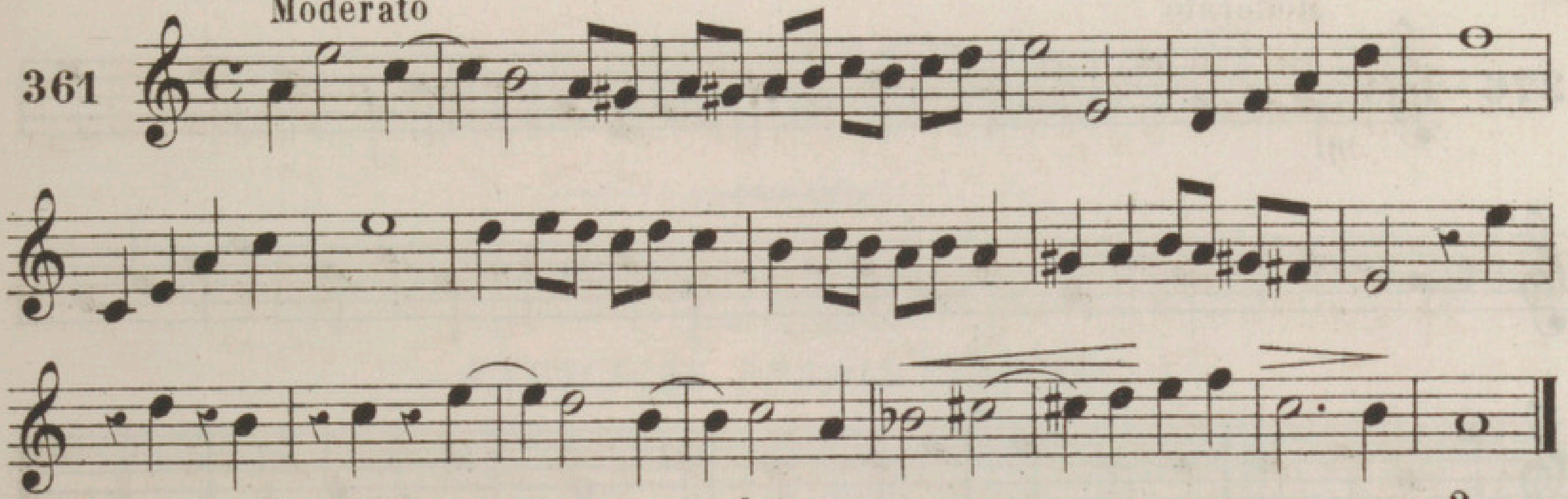
354




Andantino
355
Andantino
356
Andantino
357
Andantino
358
Moderato
359
p
mf
Dim.
Moderato
360
f
p
mf

Moderato

361

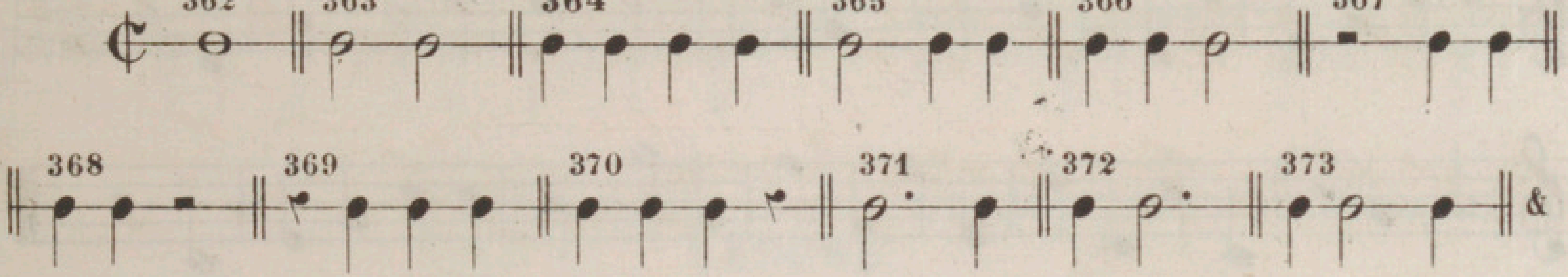


NOTA. — Toutes les mesures à C ou $\frac{4}{4}$ peuvent se chanter dans la mesure à $\frac{2}{2}$.

MESURE à ¢ ou $\frac{2}{2}$ (*)

EXERCICES PRÉPARATOIRES

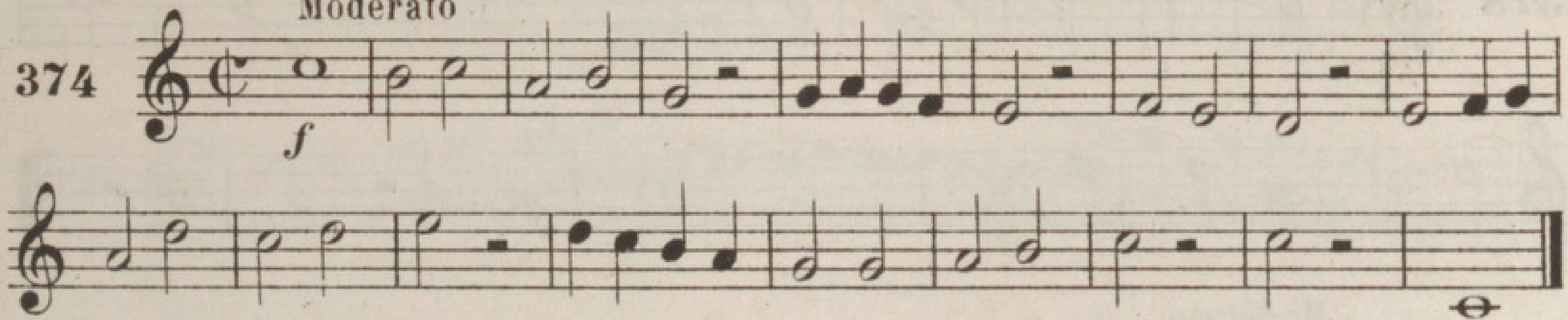
362 363 364 365 366 367 368 369 370 371 372 373



LEÇONS

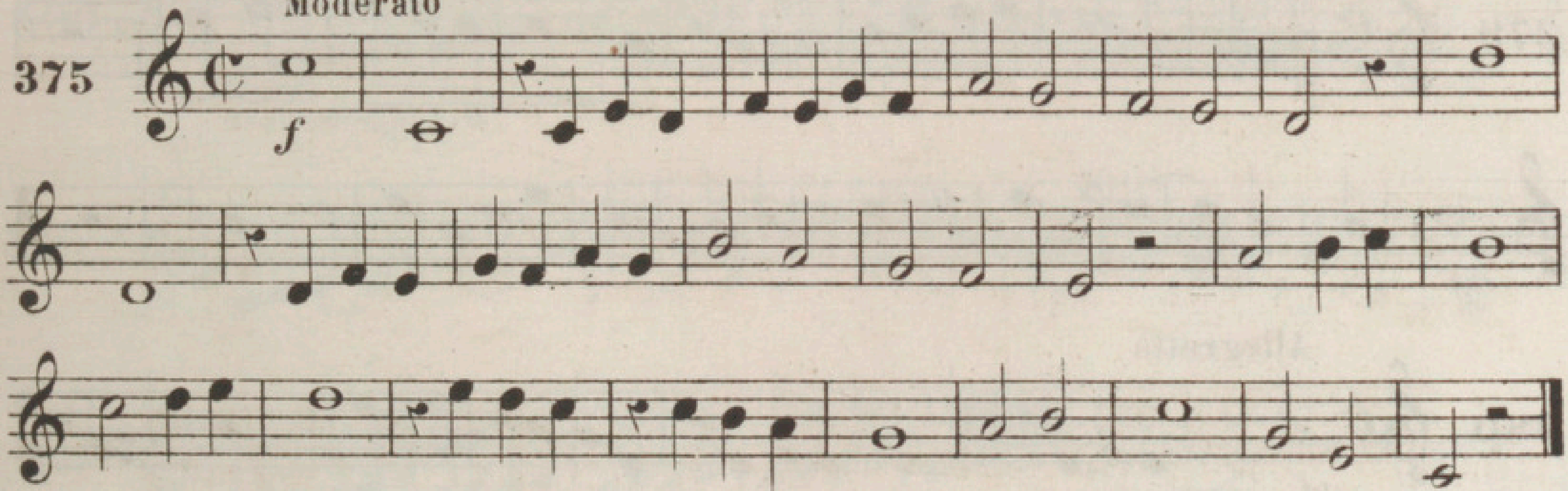
Moderato

374



Moderato
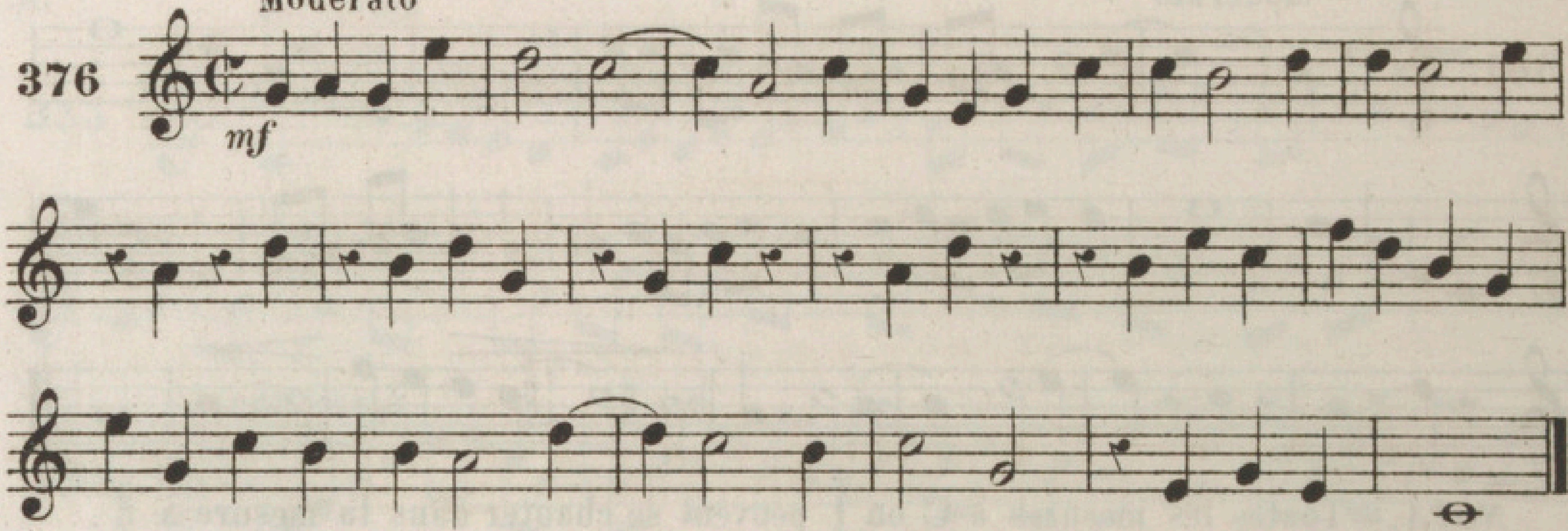
375



(*) Dans la mesure à $\frac{2}{2}$, toutes les figures de notes et de silences perdent, relativement à la mesure à $\frac{2}{4}$, la moitié de leur valeur.

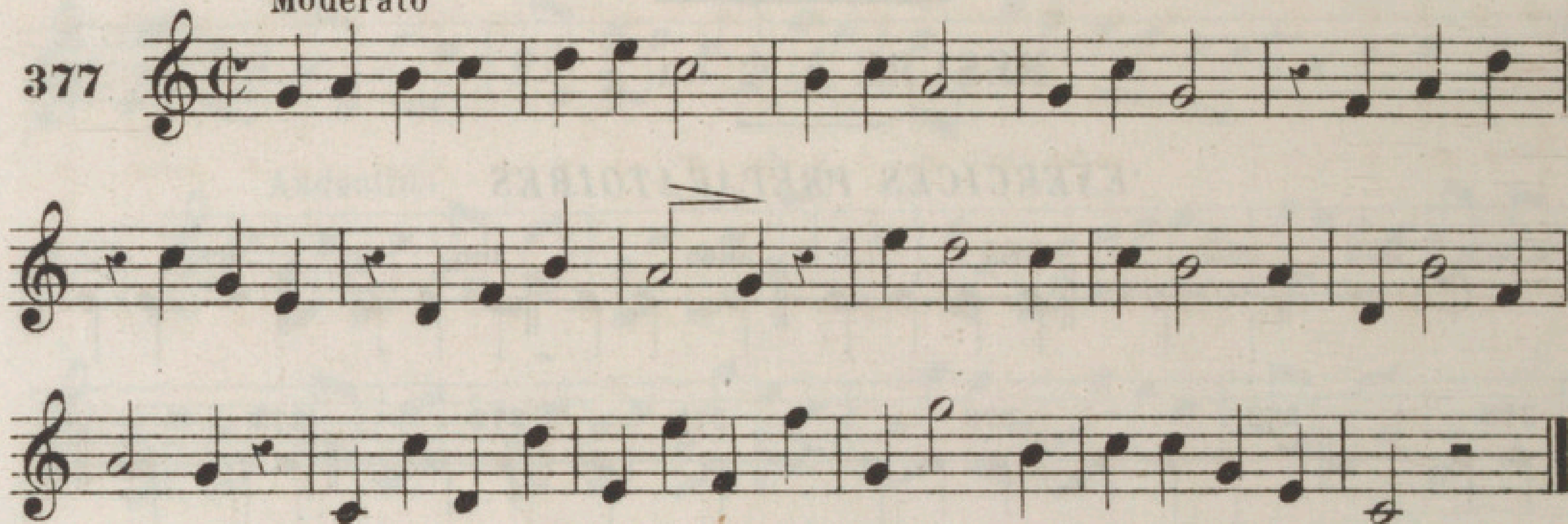
Moderato

376



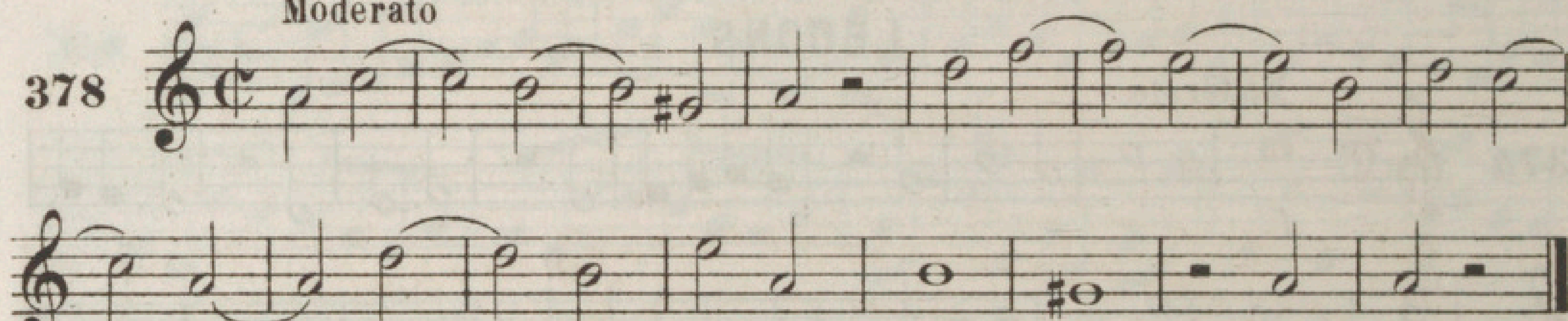
Moderato

377



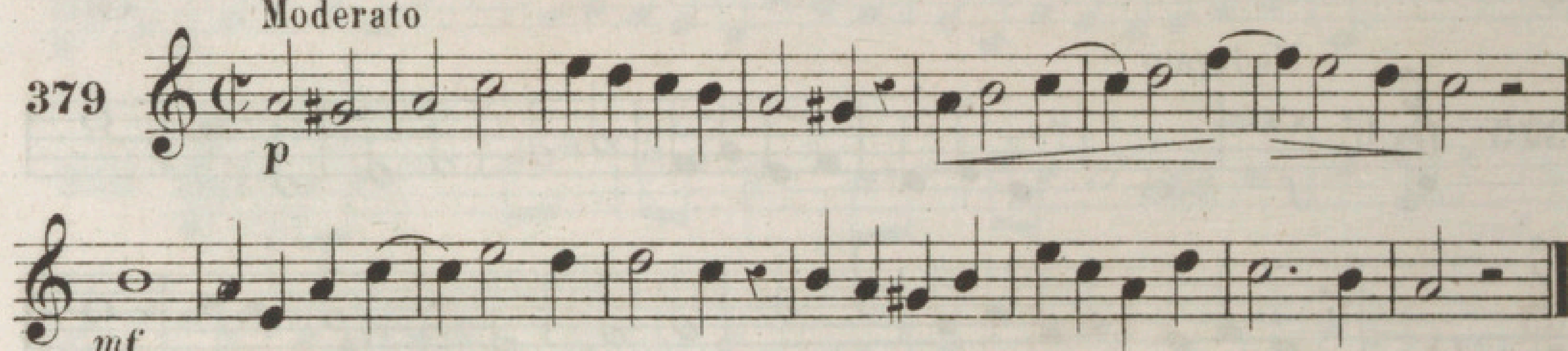
Moderato

378



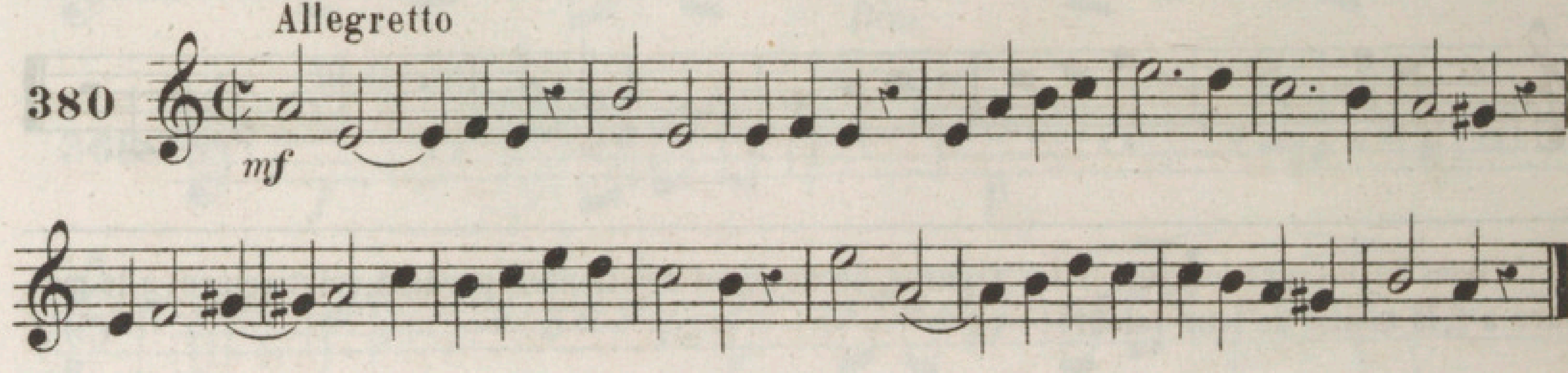
Moderato

379



Allegretto

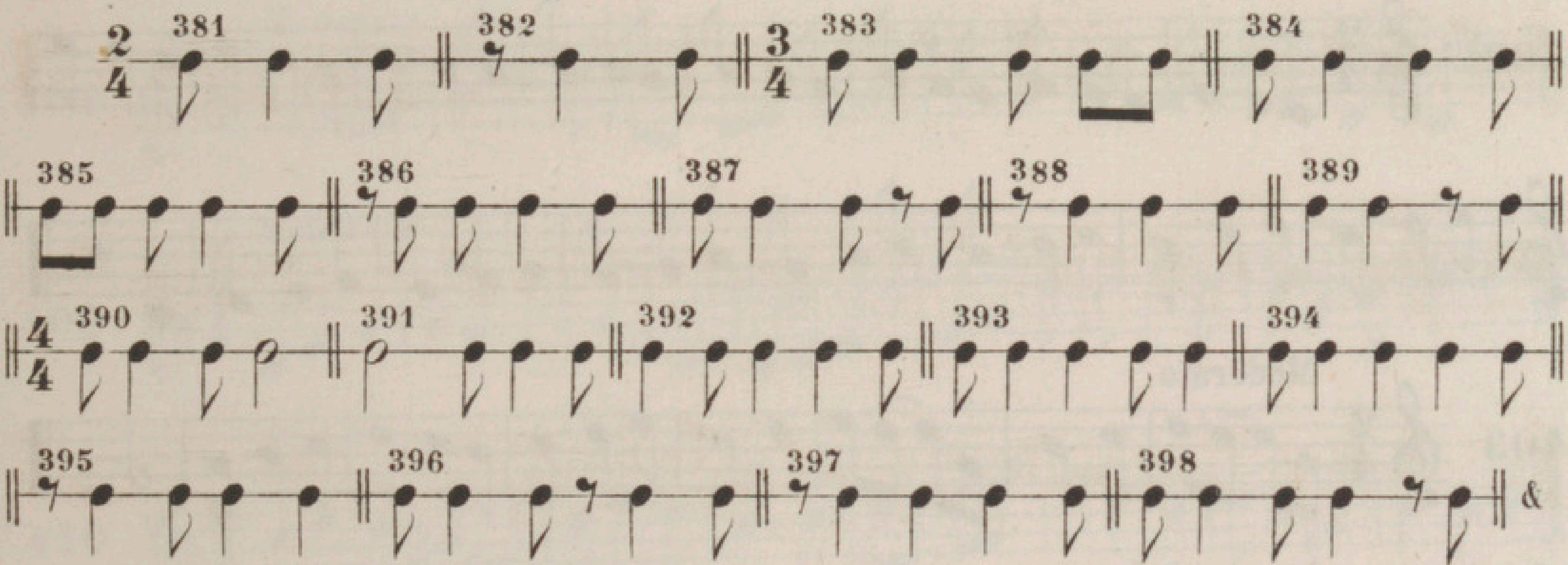
380



ÉTUDE de la SYNCOPE

MESURES A $\frac{2}{4}$, $\frac{3}{4}$ ET $\frac{4}{4}$.

EXERCICES PRÉPARATOIRES

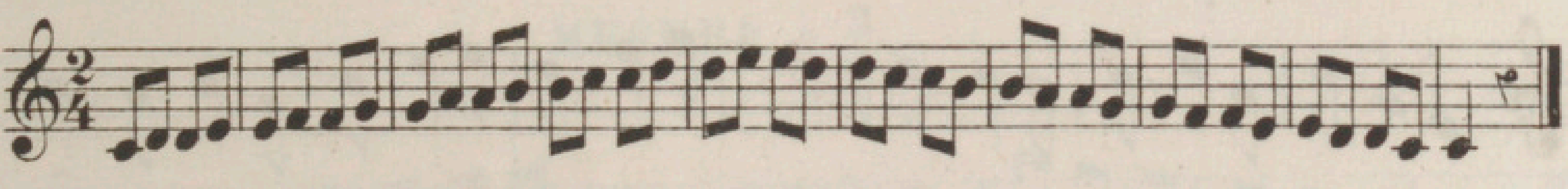


LEÇONS

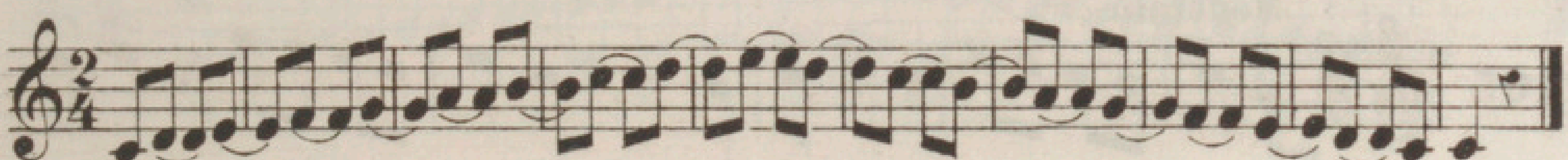
sur les *Syncopes de croches*. A lire et à chanter.

MESURE à $\frac{2}{4}$

399
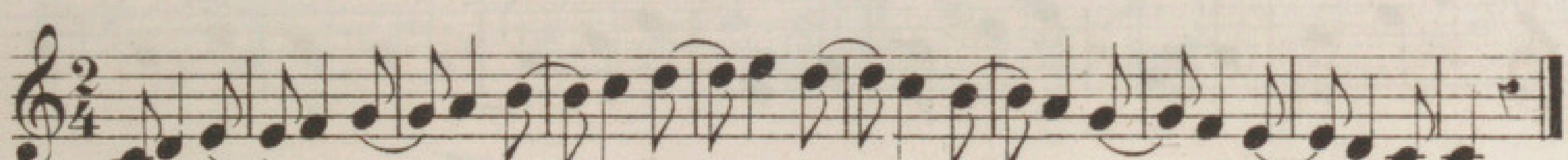


400

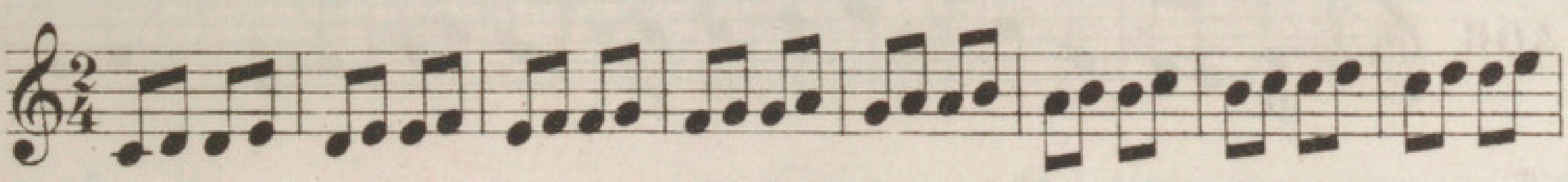


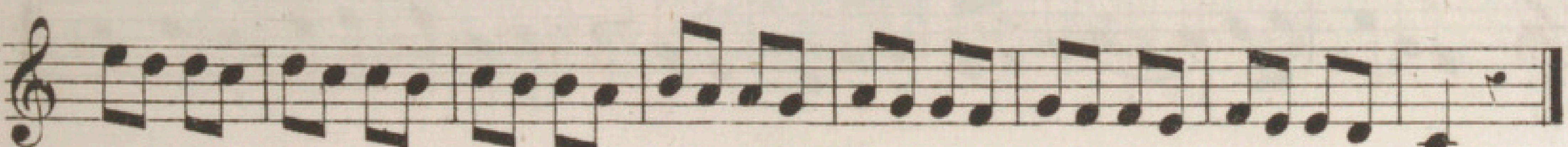
do, réé, mii, fa a, &

400bis

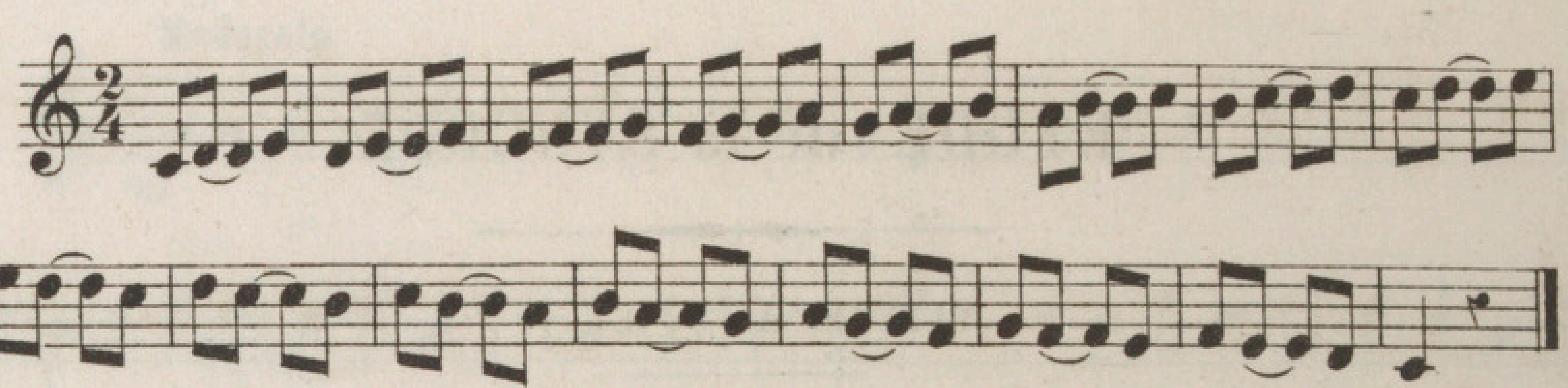


401

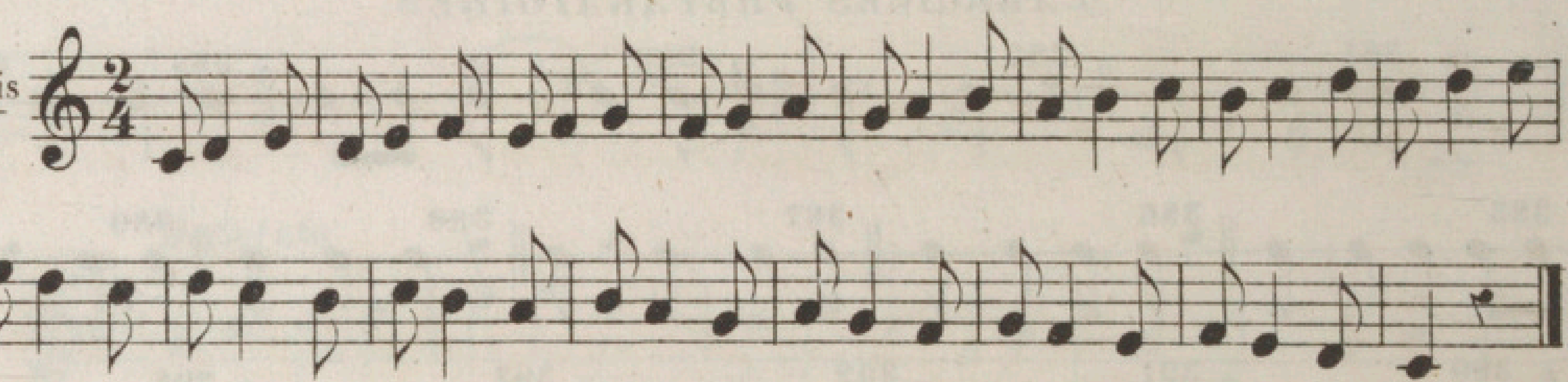




402

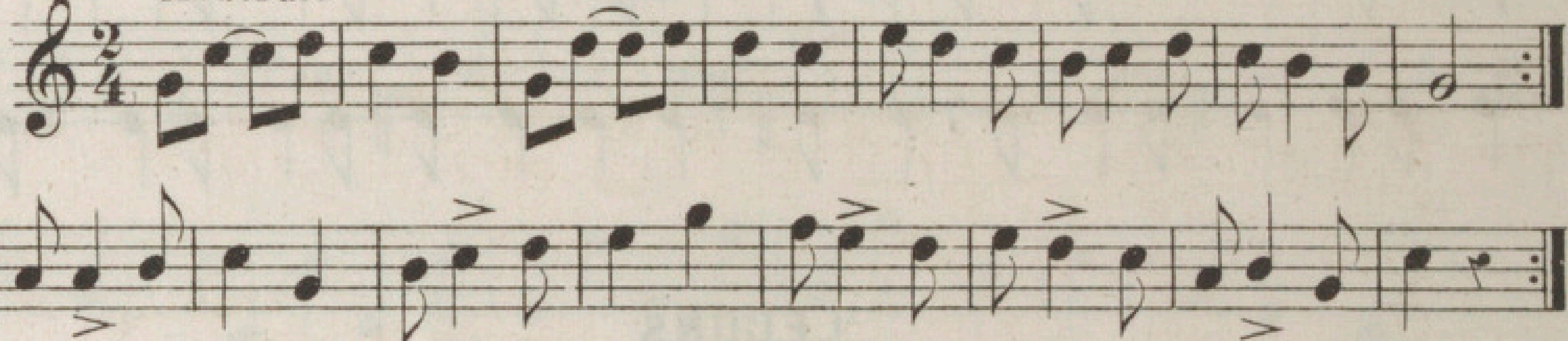


402 bis



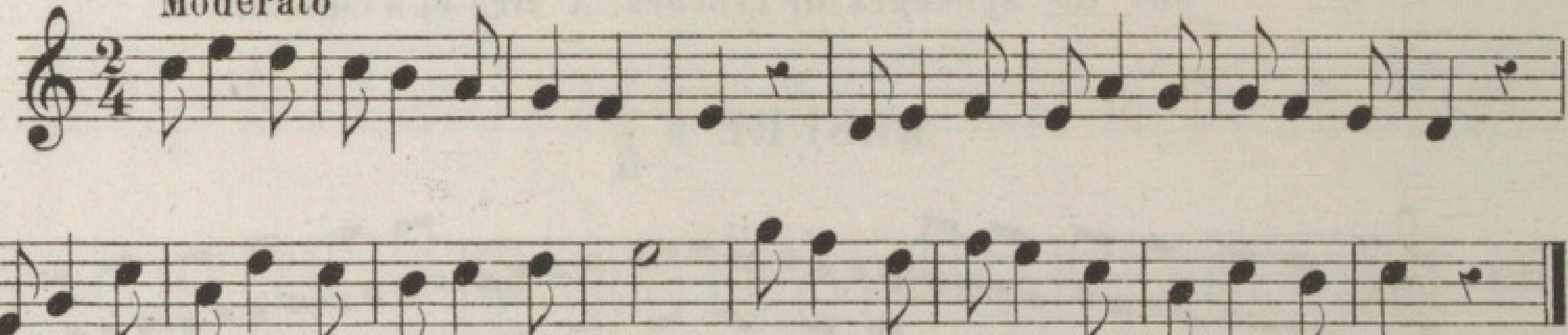
Moderato

403



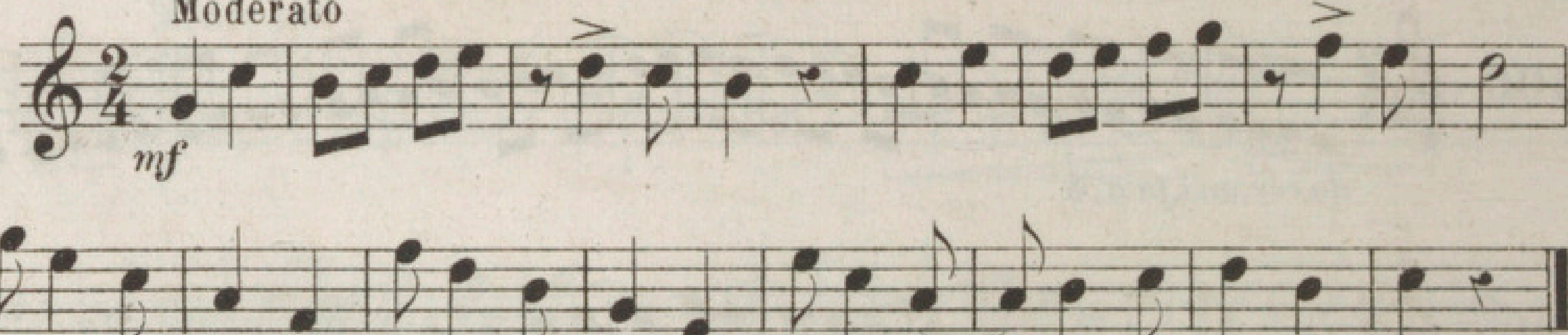
Moderato

404



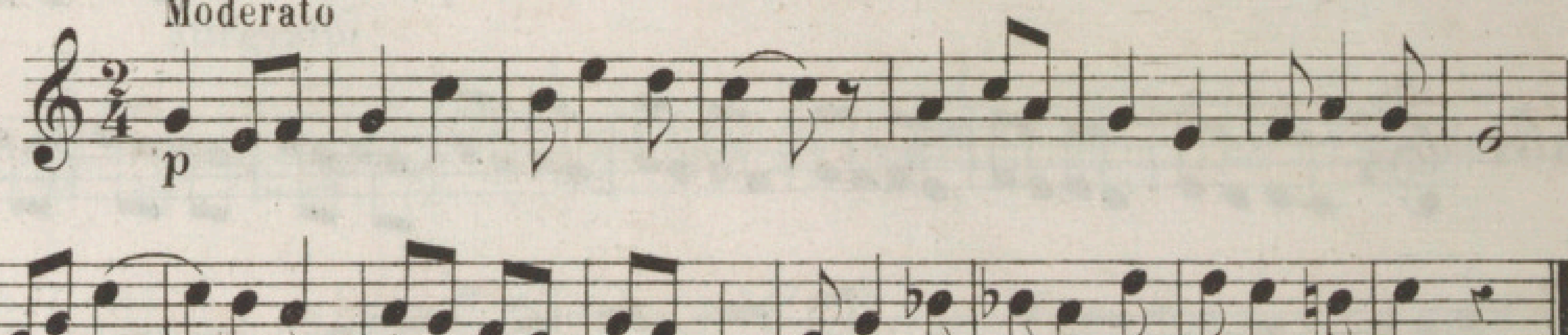
Moderato

405

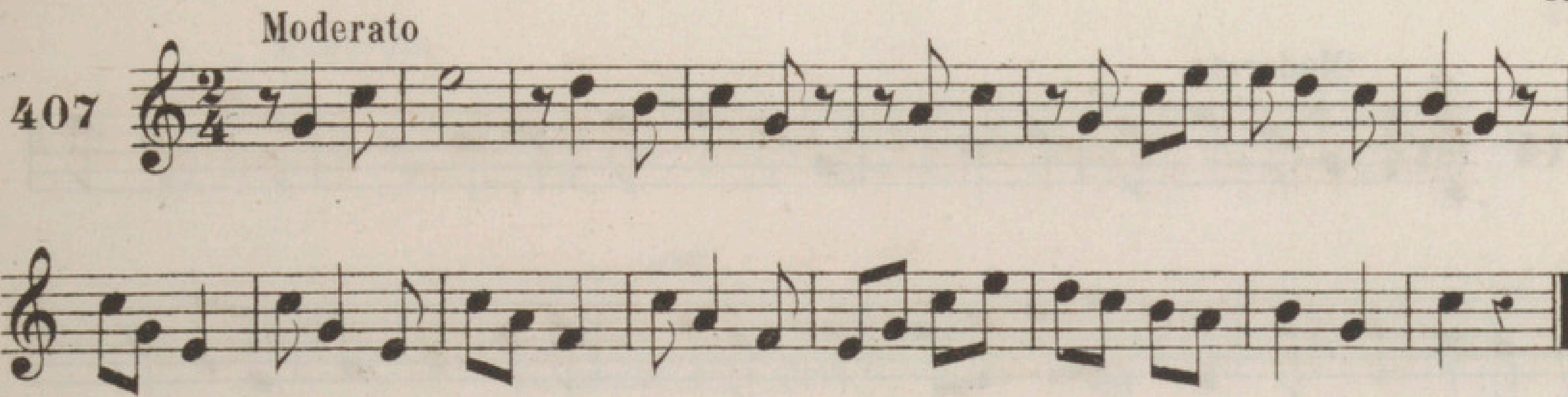


Moderato

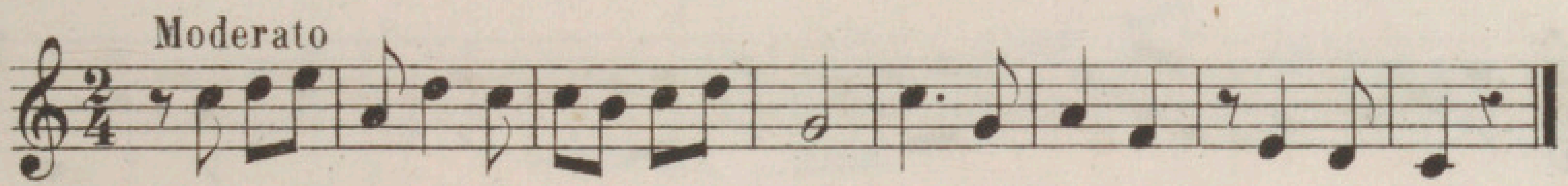
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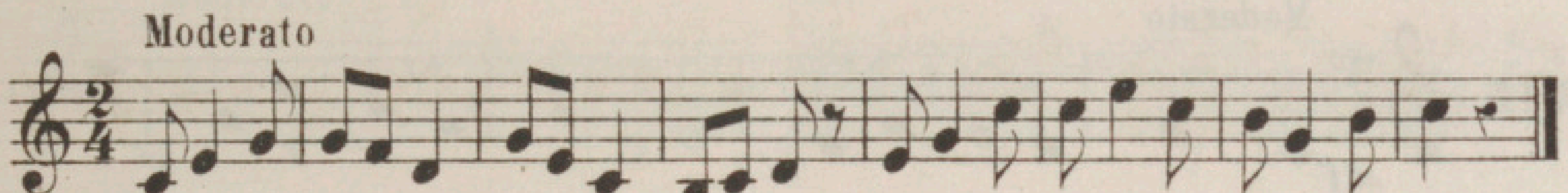
407



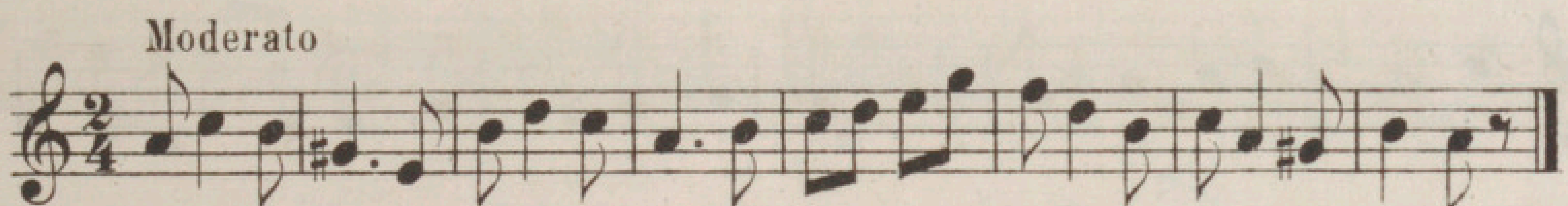
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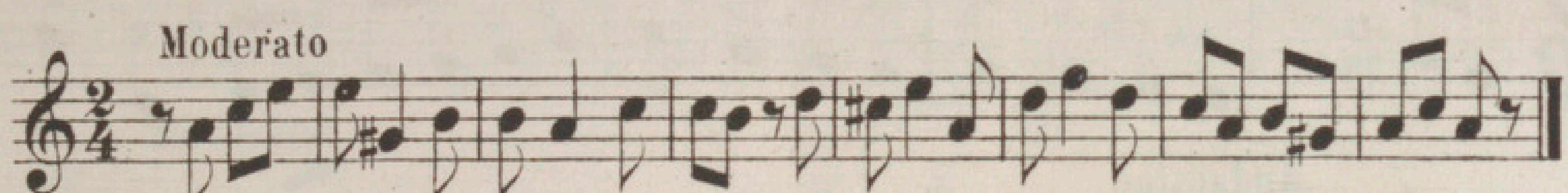
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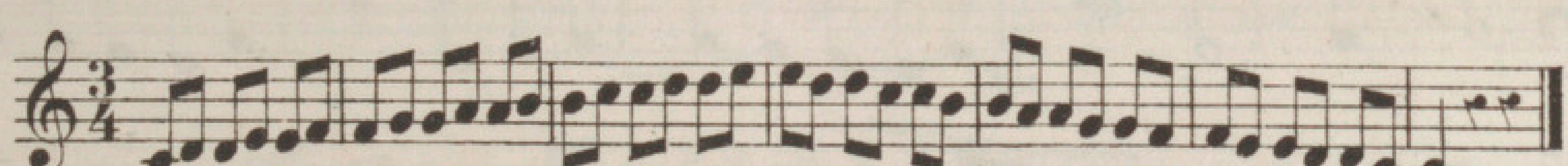


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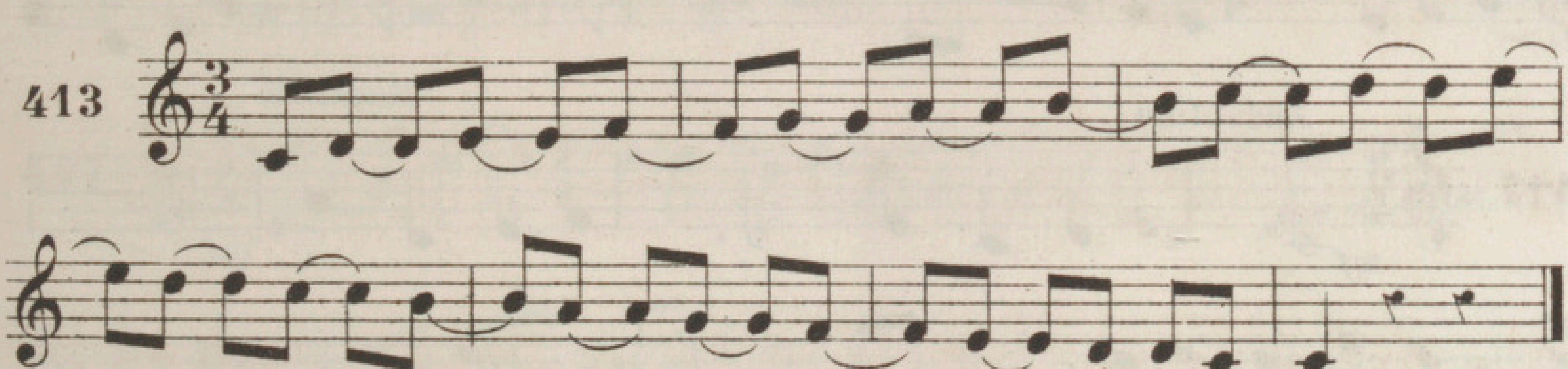


MESURE à $\frac{3}{4}$
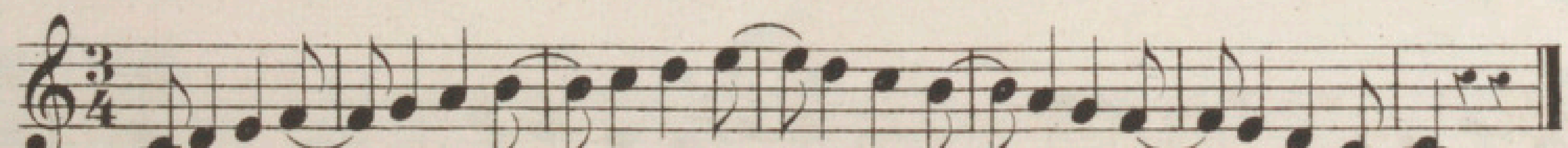
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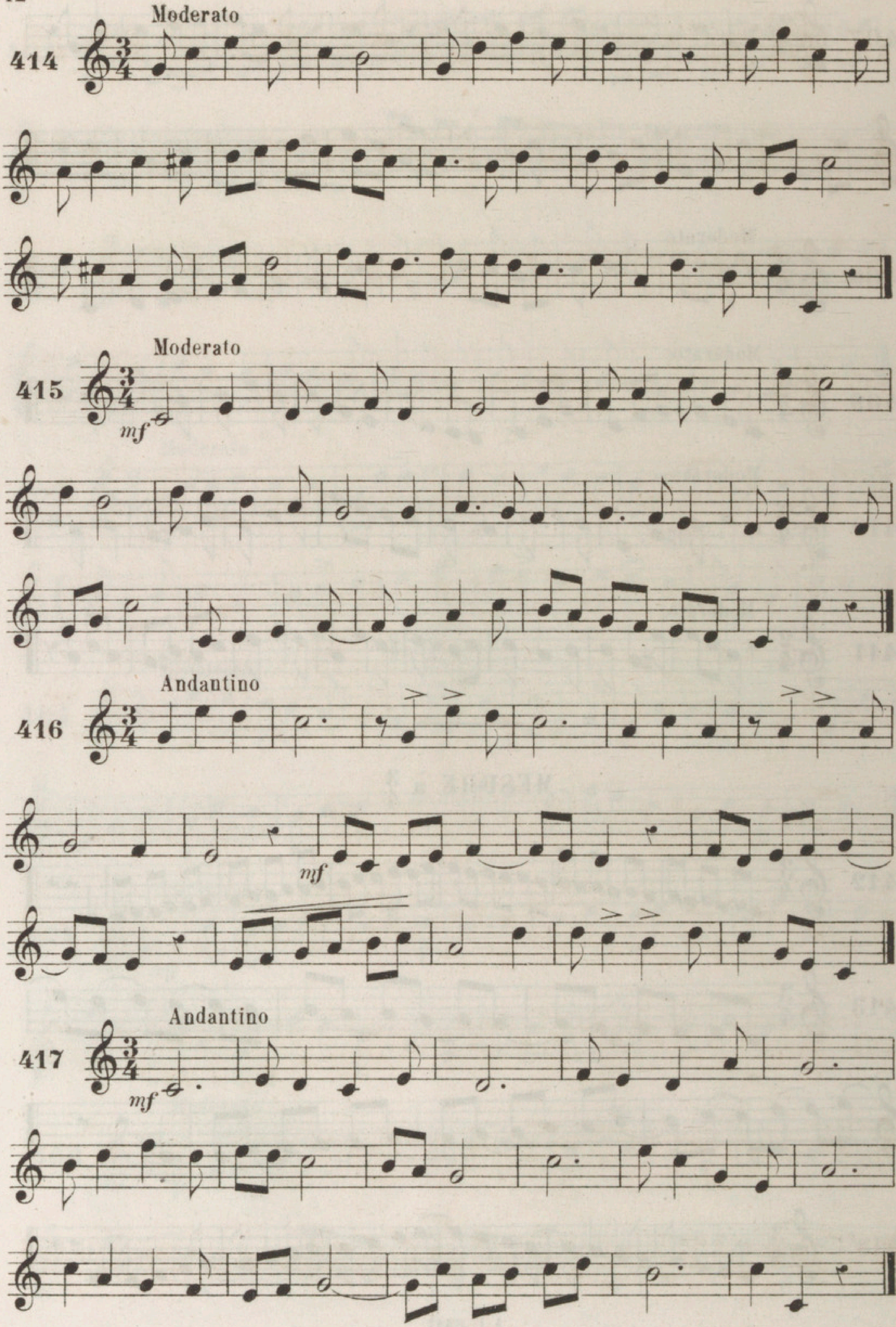


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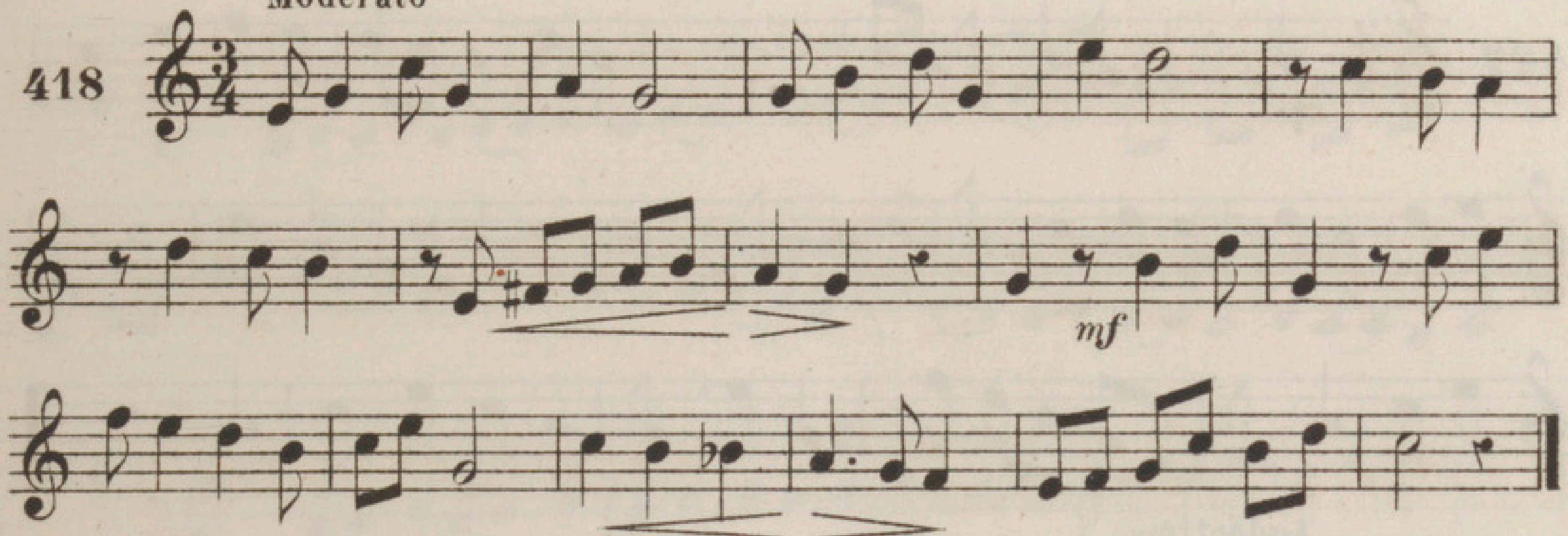


413 bis

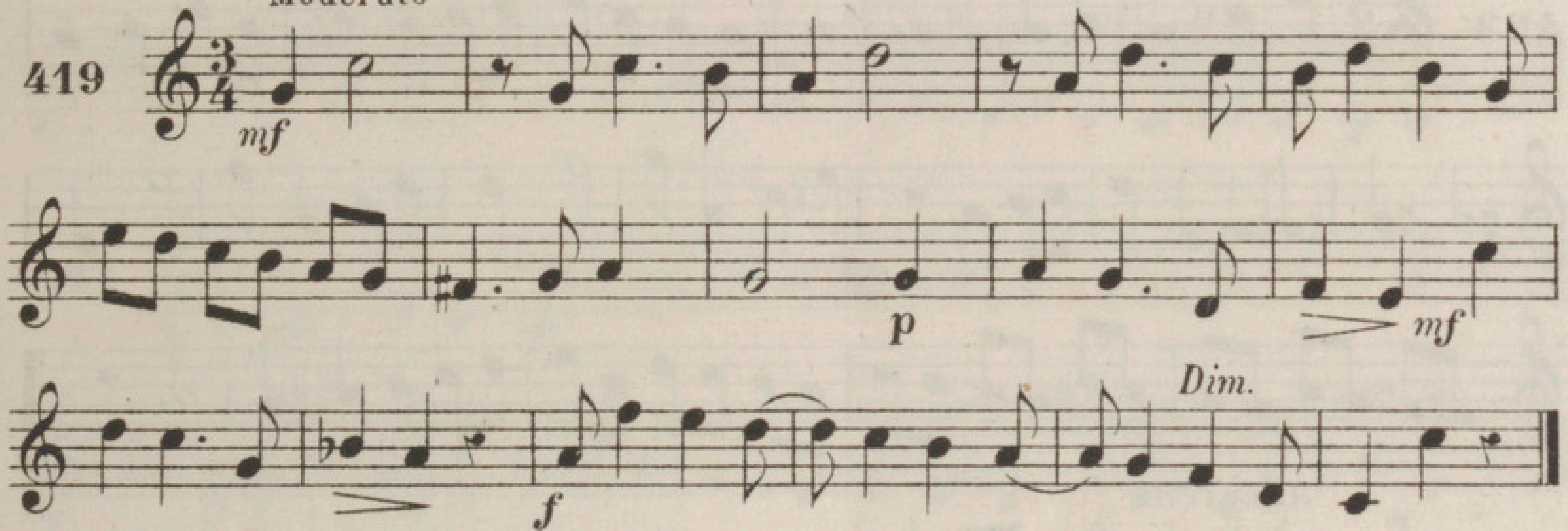



Moderato
414
Moderato
415
mf
Andantino
416
mf
Andantino
417
mf

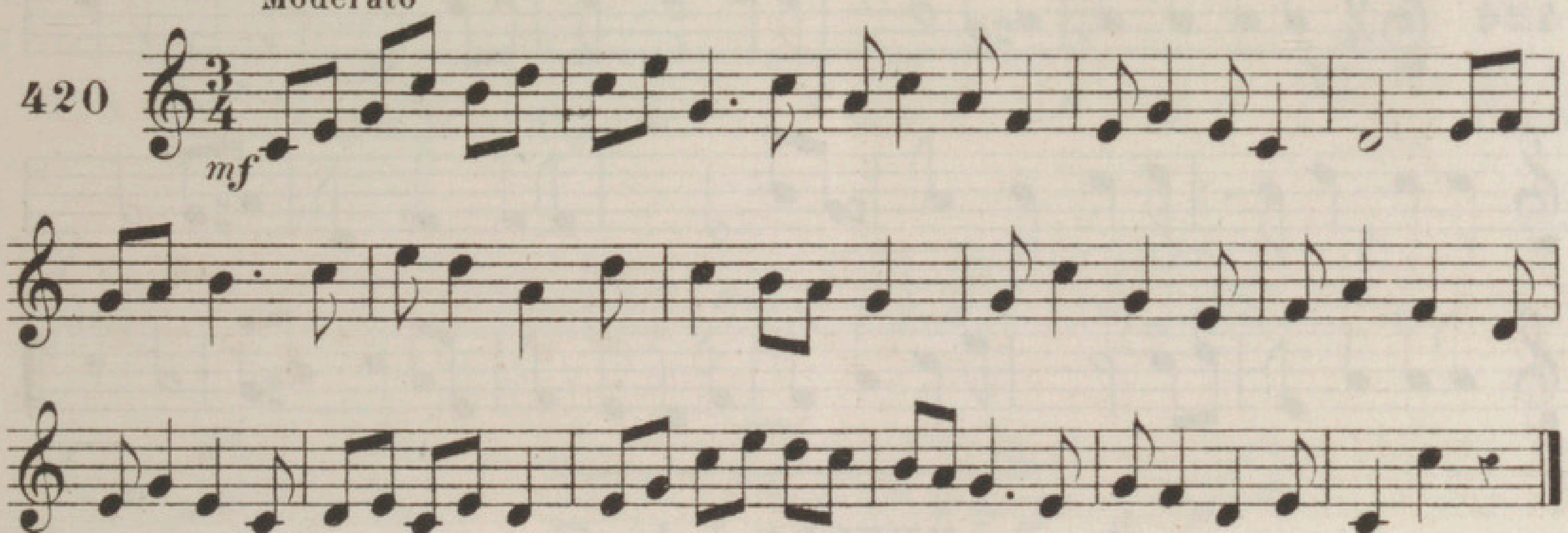
418 Moderato



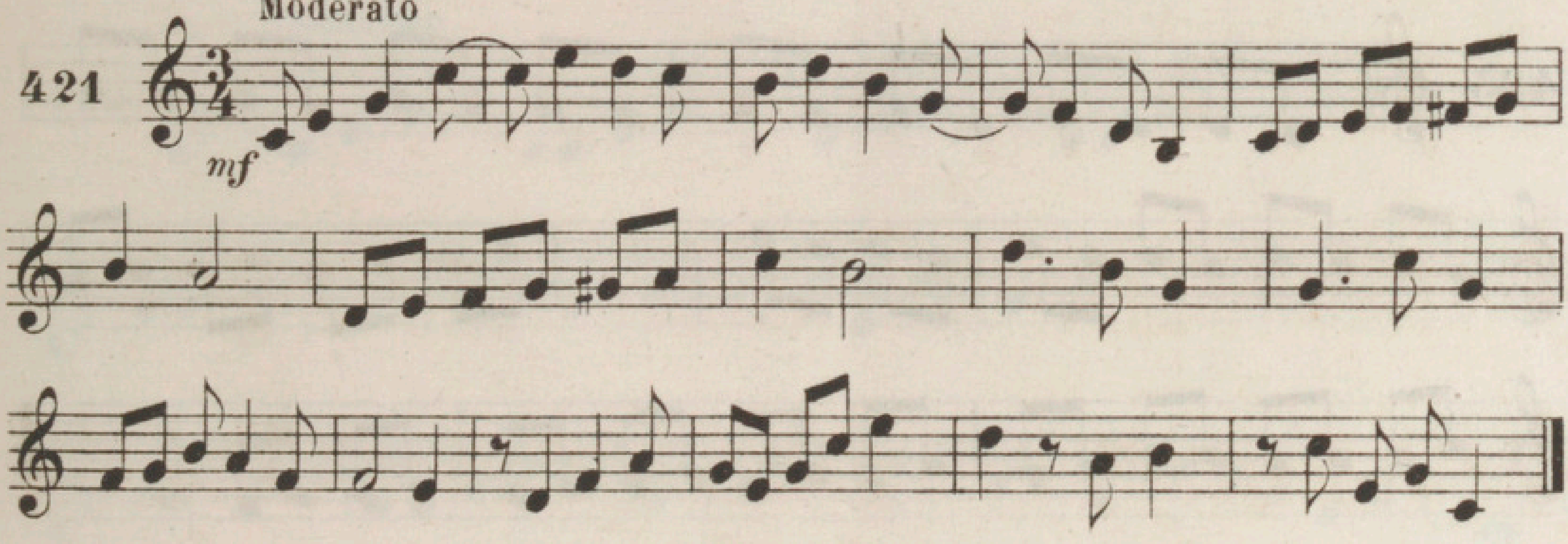
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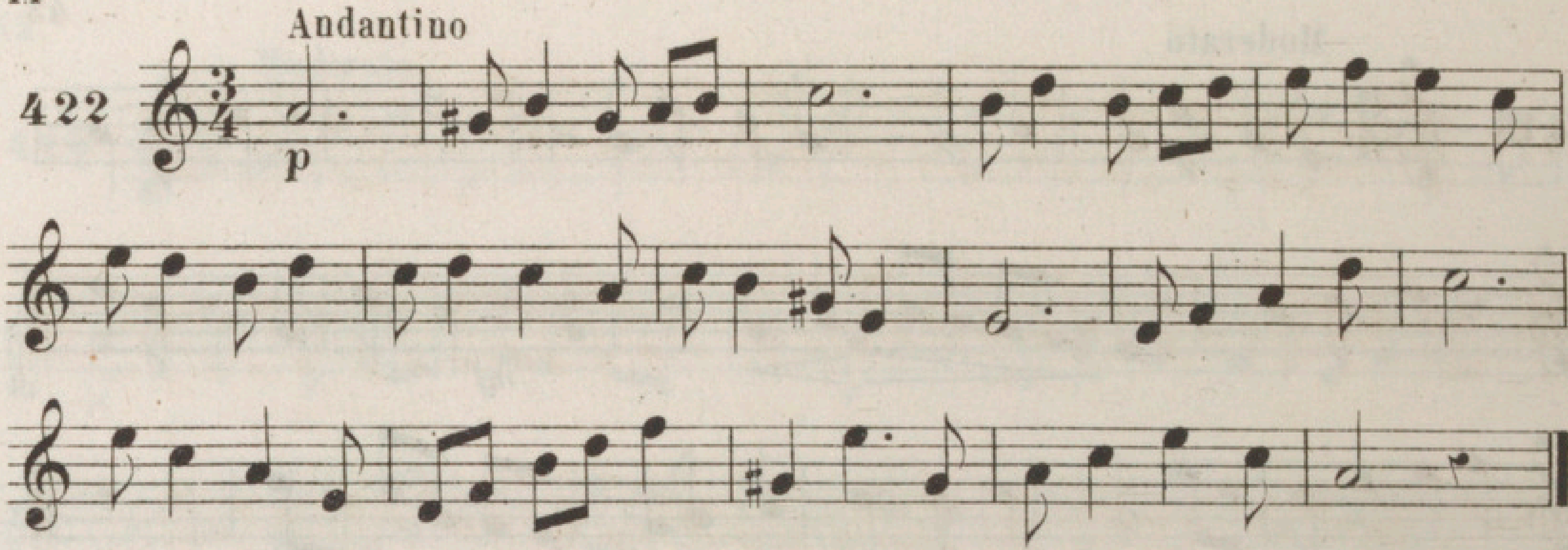
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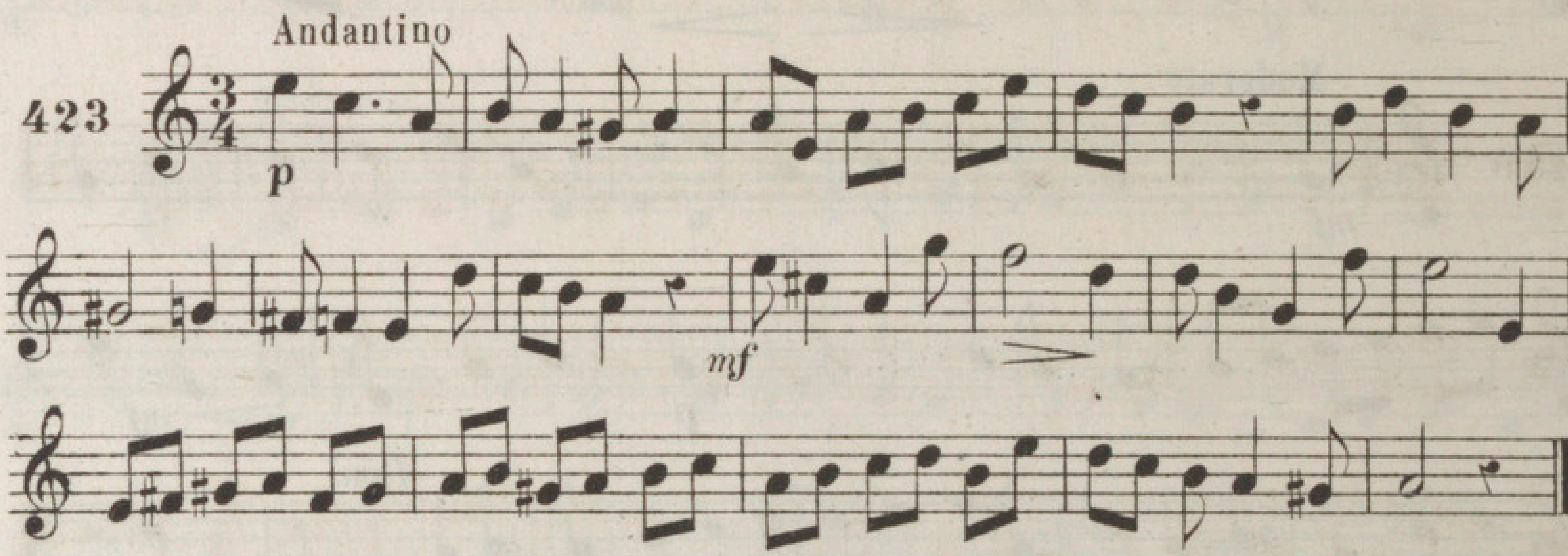


421 Moderato



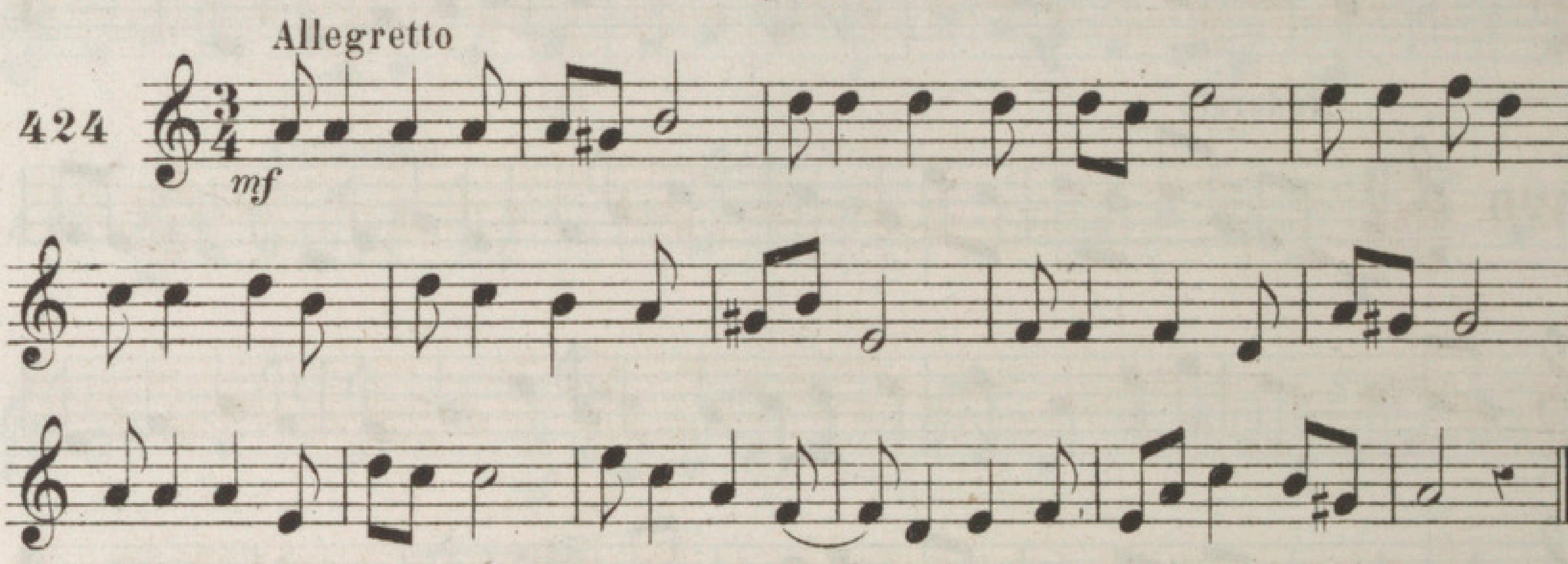
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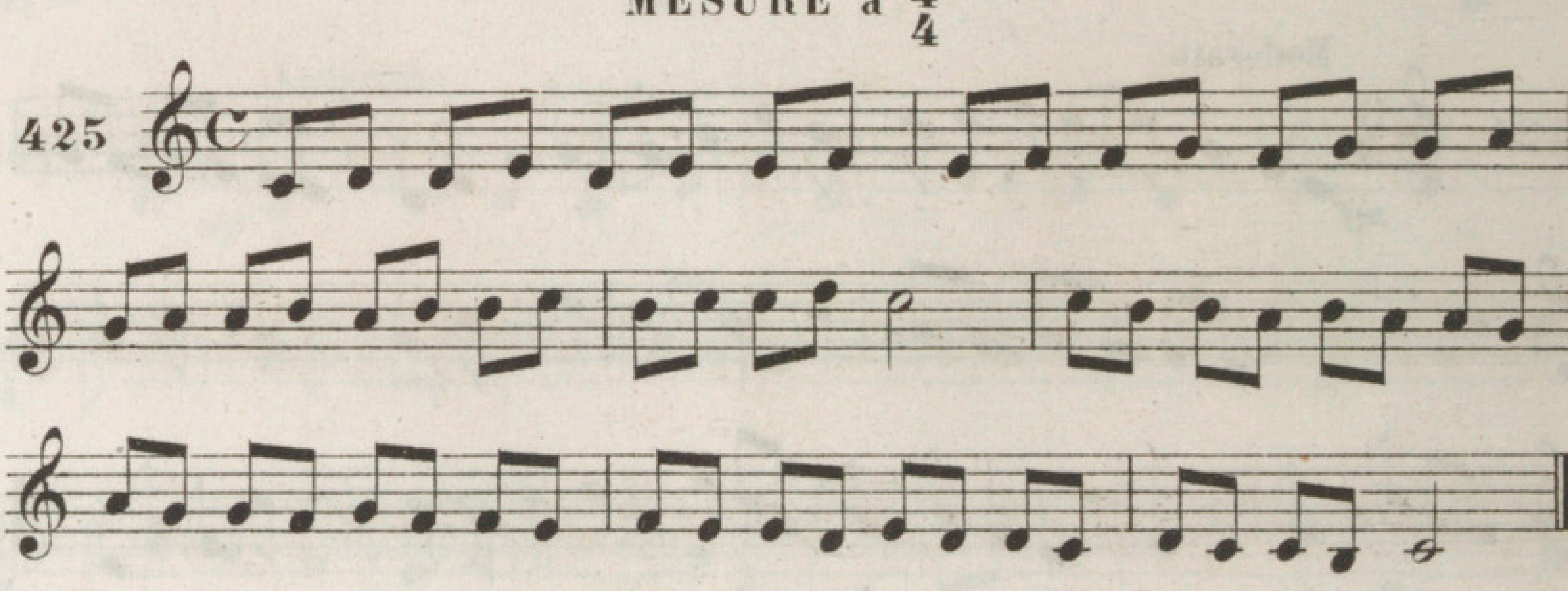


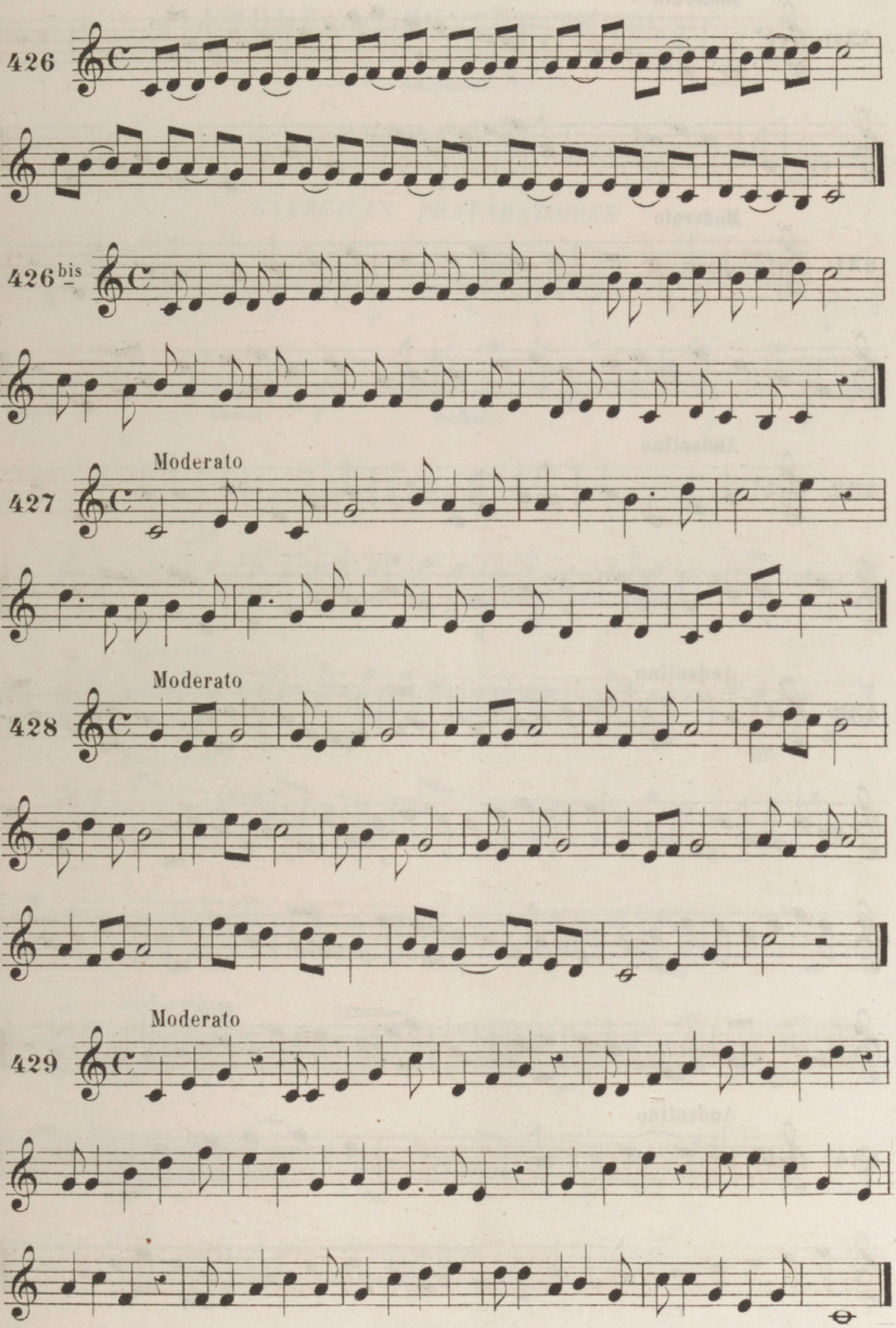
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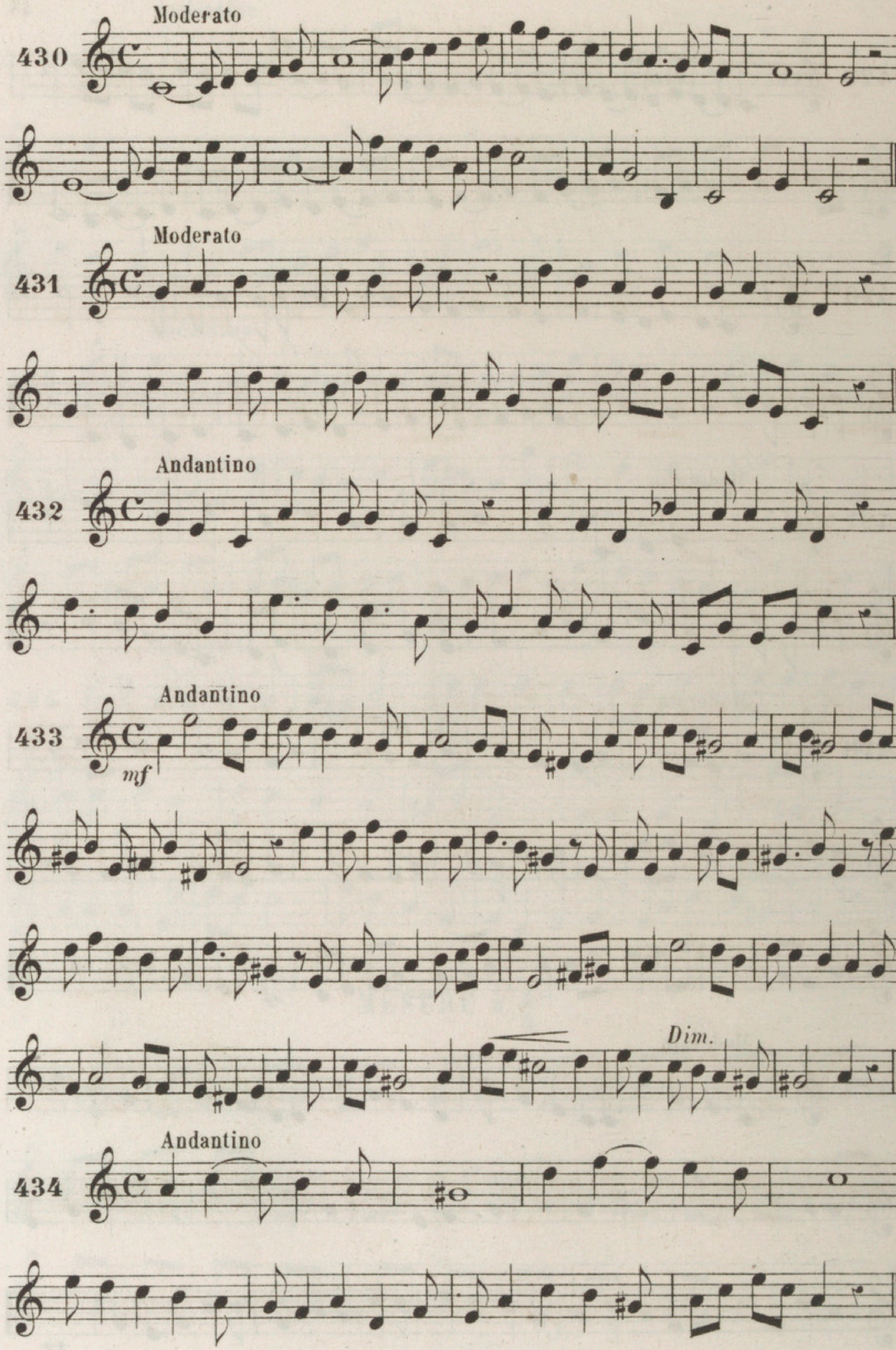


MESURE à $\frac{4}{4}$

425



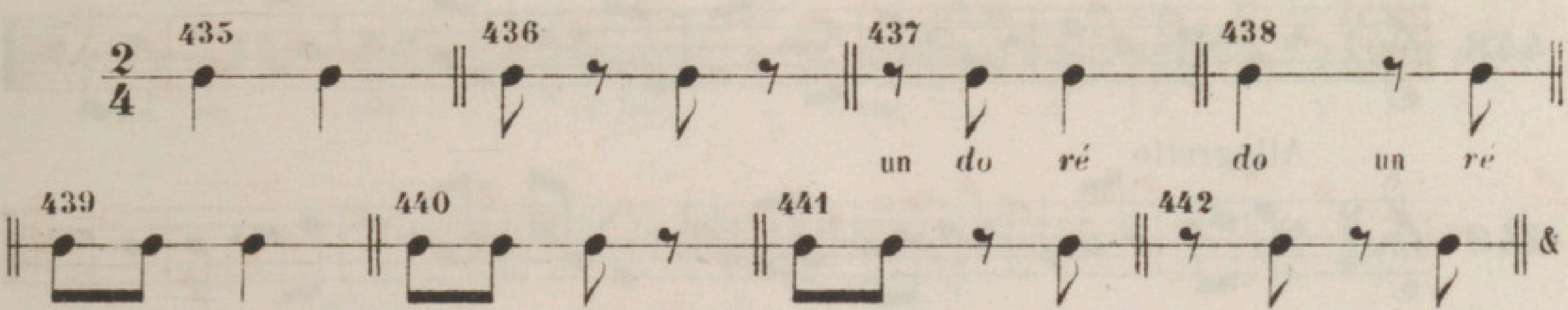

426
426bis
Moderato
427
Moderato
428
Moderato
429


Moderato
430
Moderato
431
Andantino
432
Andantino
433
mf
Dim.
Andantino
434

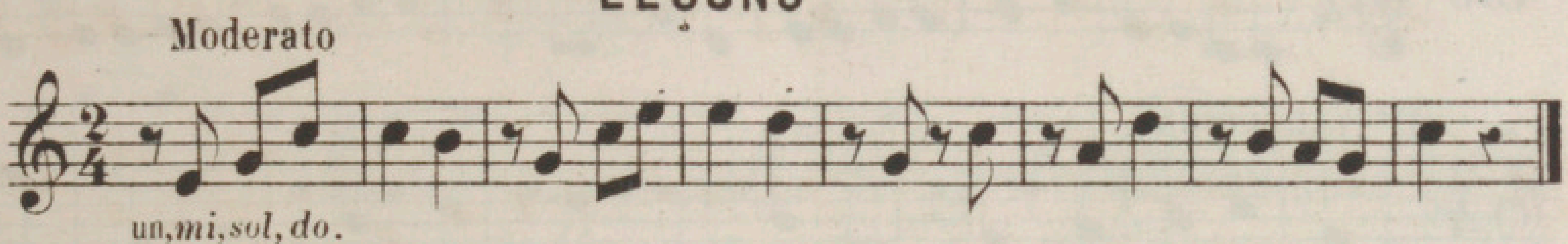
ÉTUDE du CONTRE-TEMPS(*)

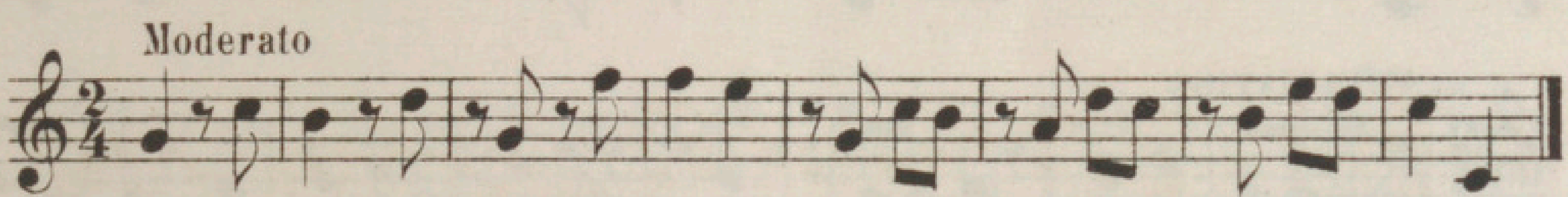
MESURE à $\frac{2}{4}$

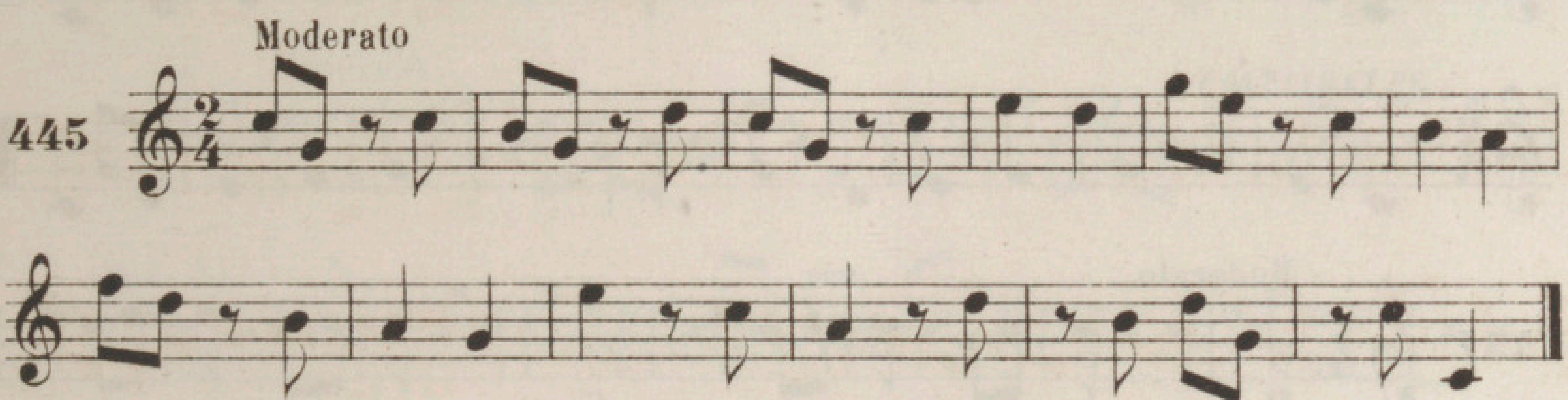
EXERCICES PRÉPARATOIRES

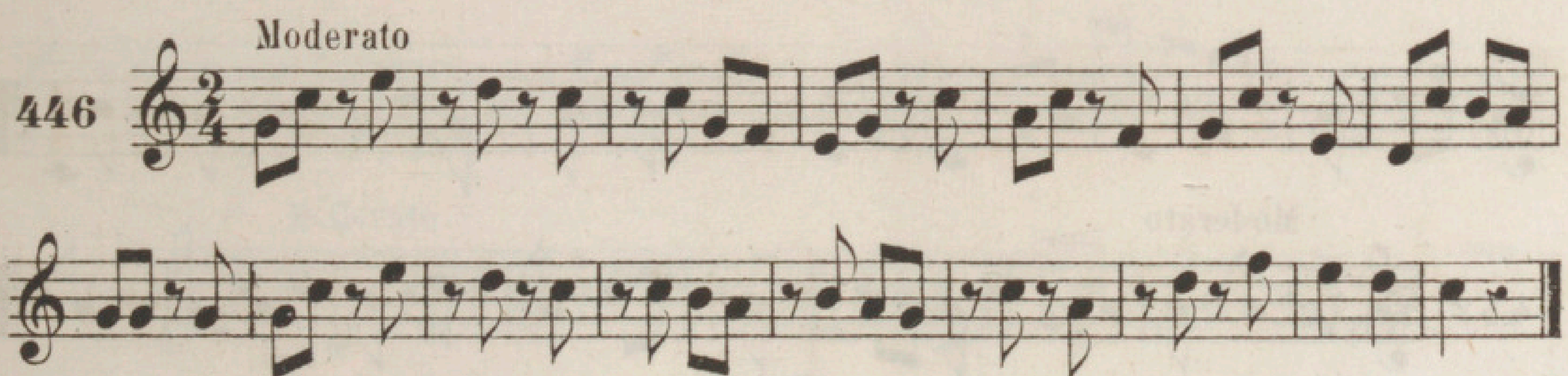


LEÇONS

443 

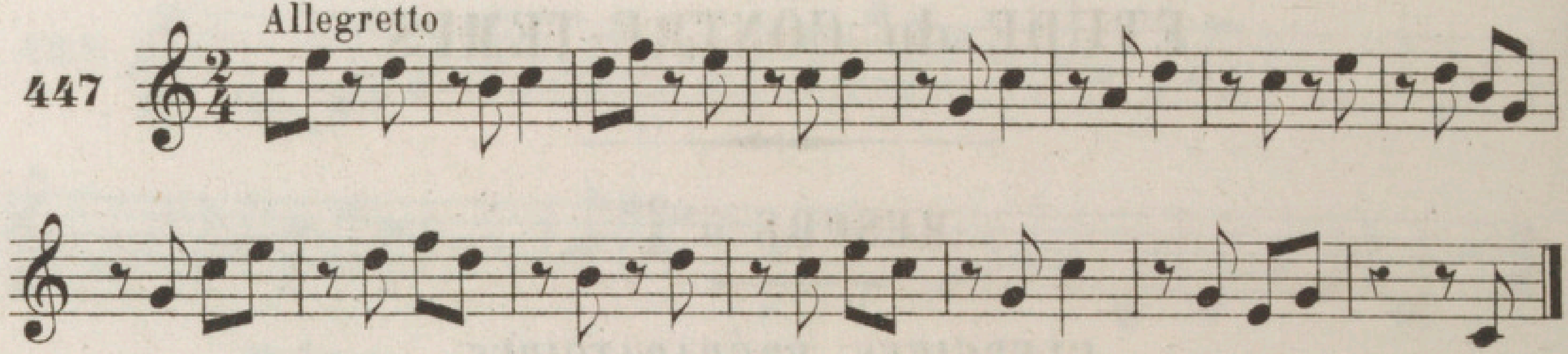
444 

445 

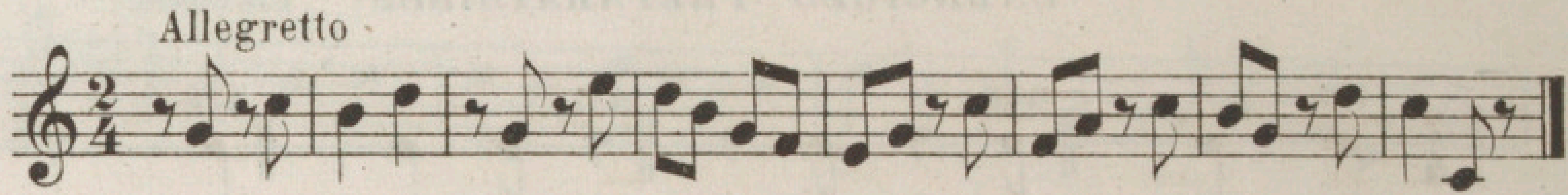
446 

(*) Un son attaqué après le temps s'appelle *contre-temps*.

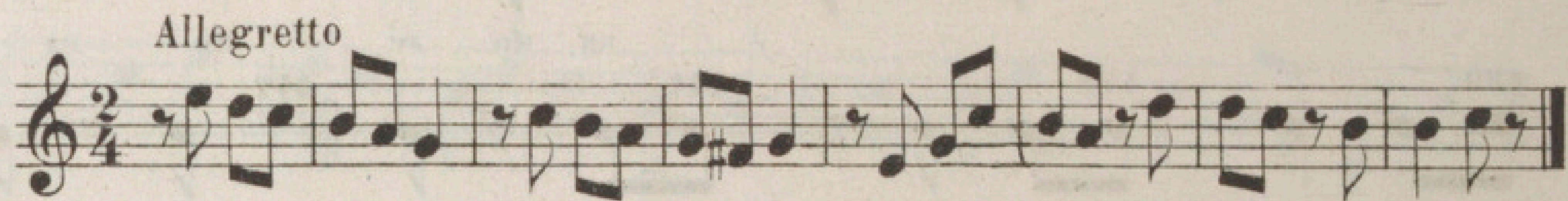
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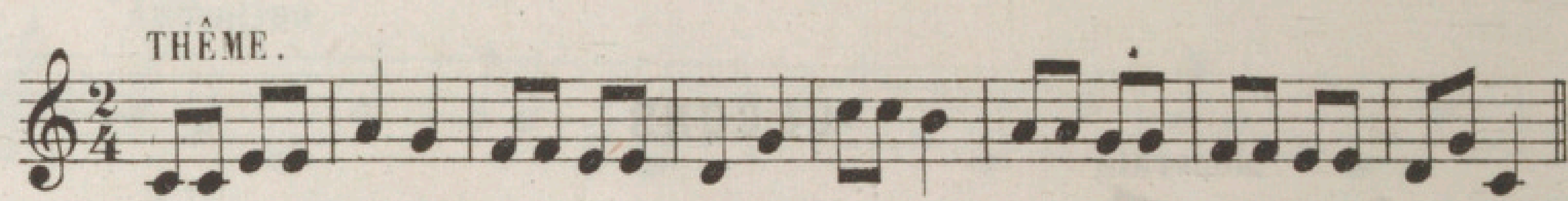
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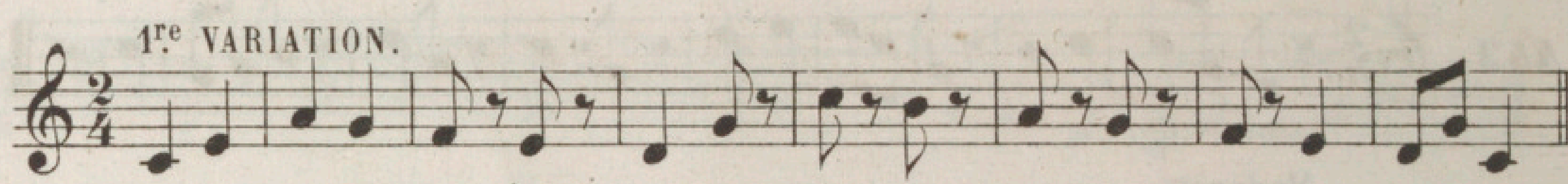


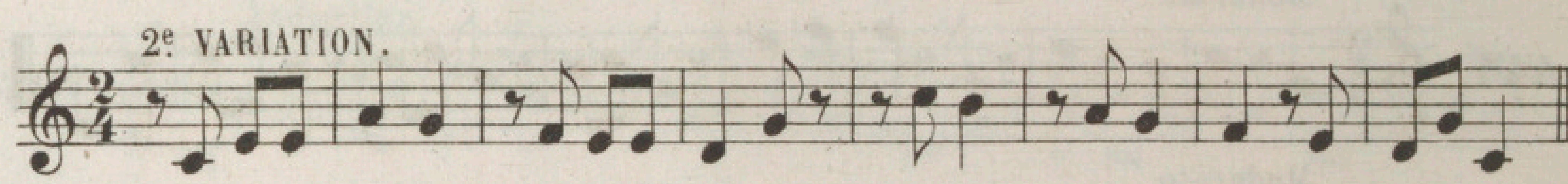
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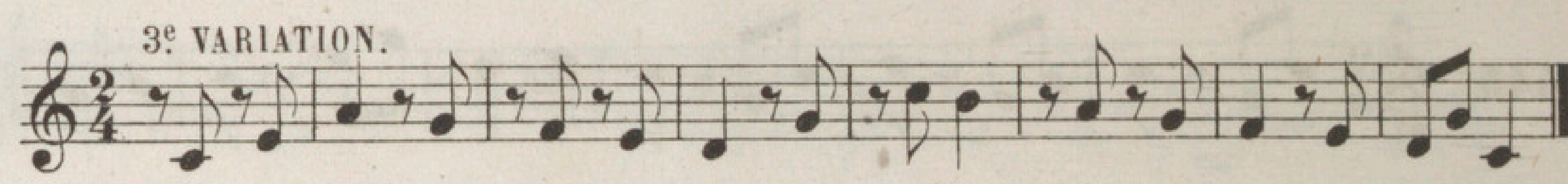


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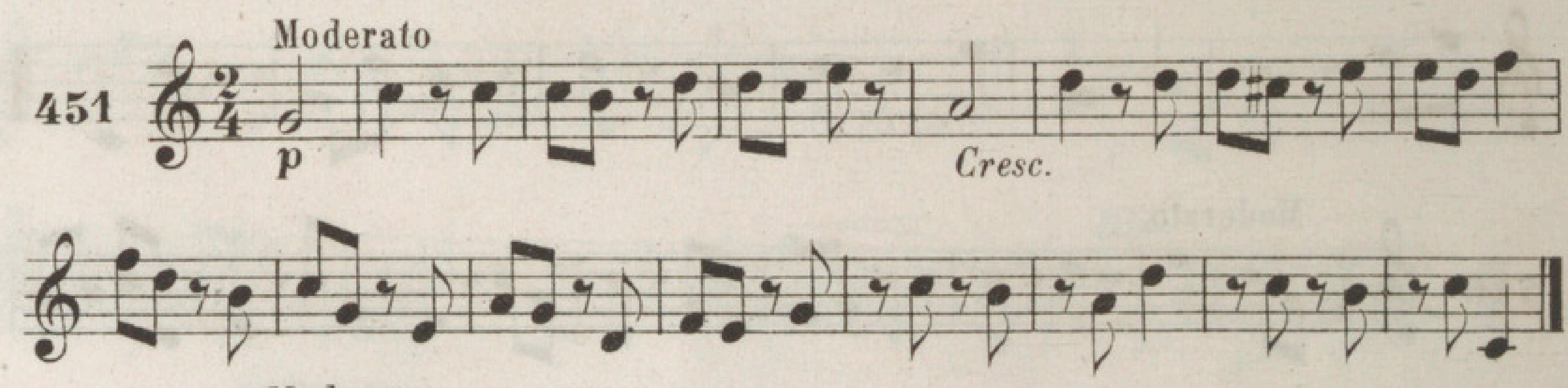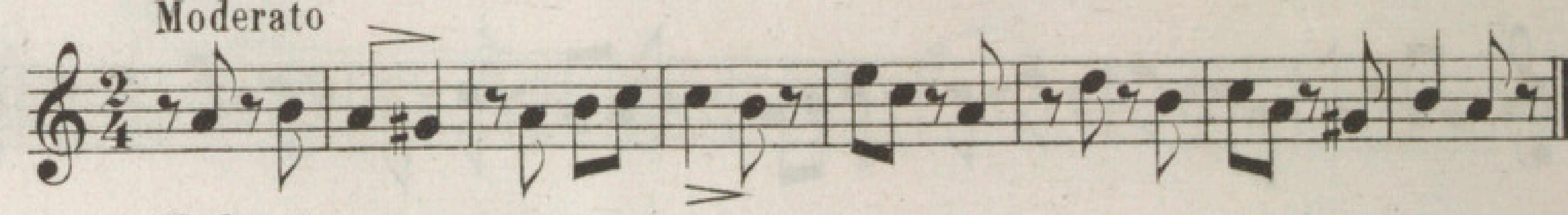








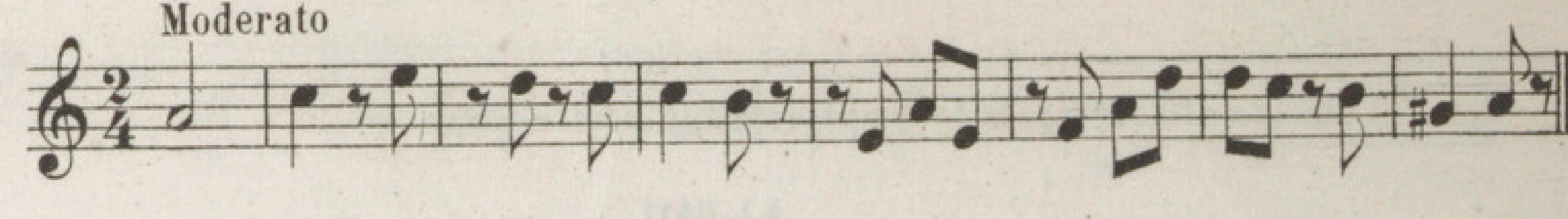
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452

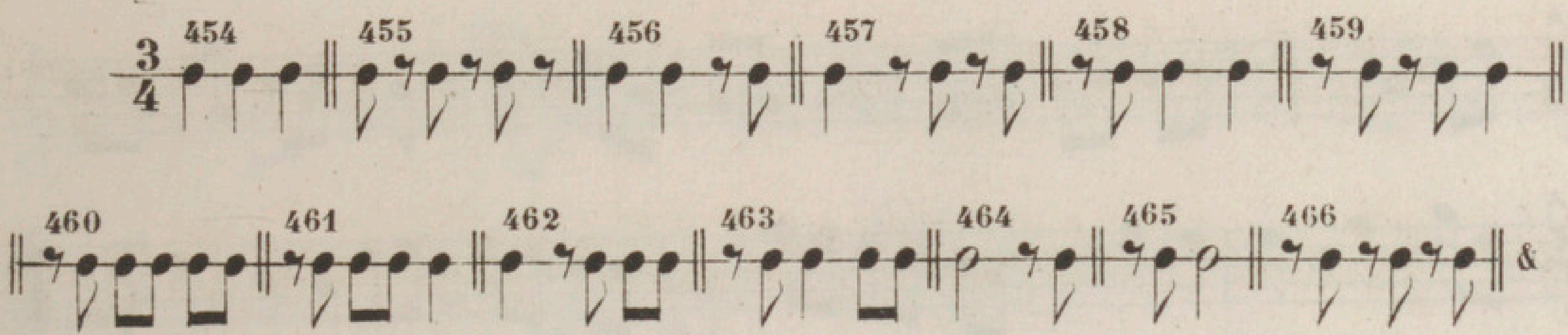


453



MESURE à $\frac{3}{4}$

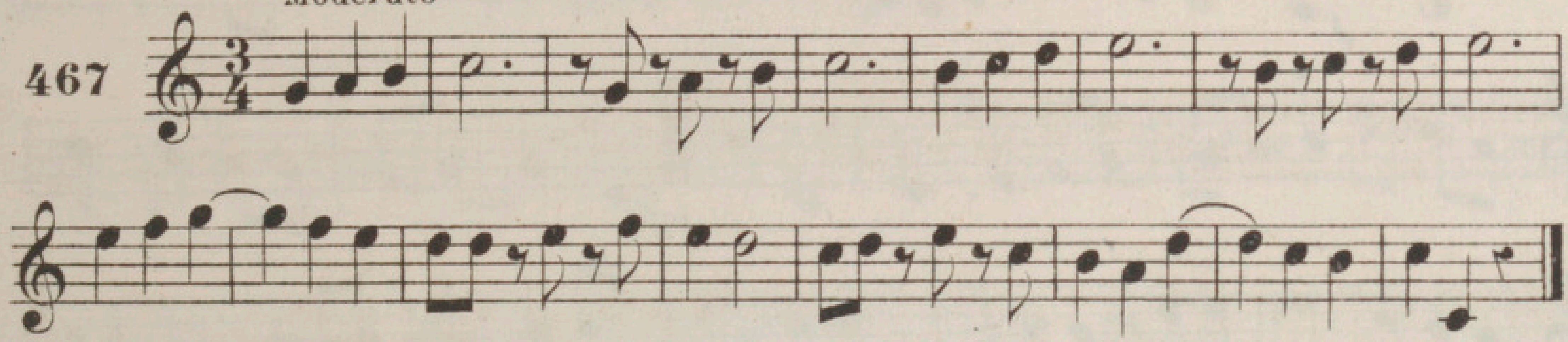
EXERCICES PRÉPARATOIRES



LEÇONS

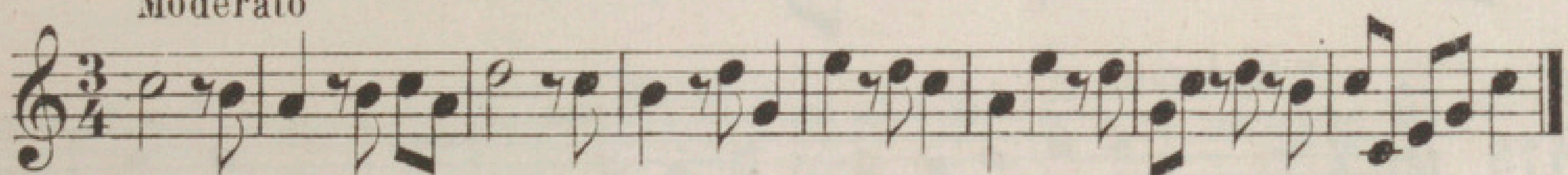
Moderato

467



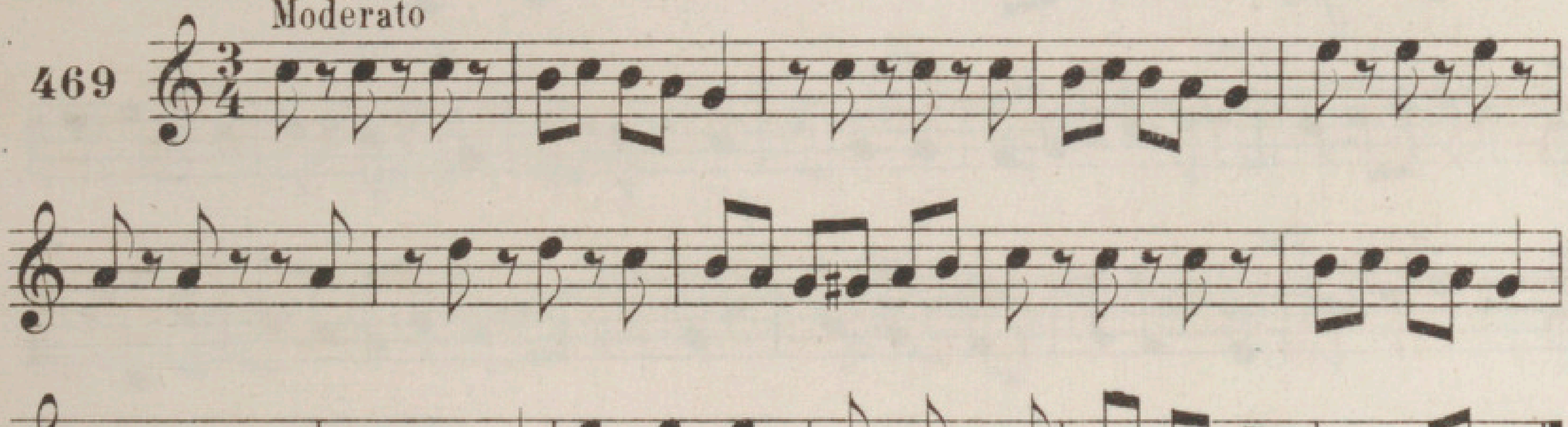
Moderato

468



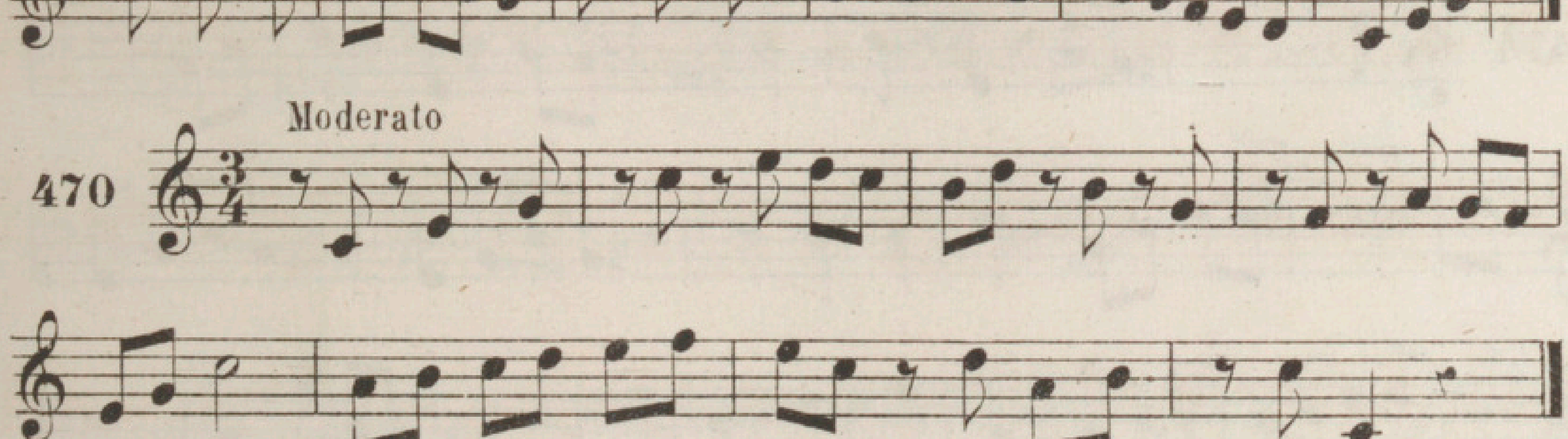
Moderato

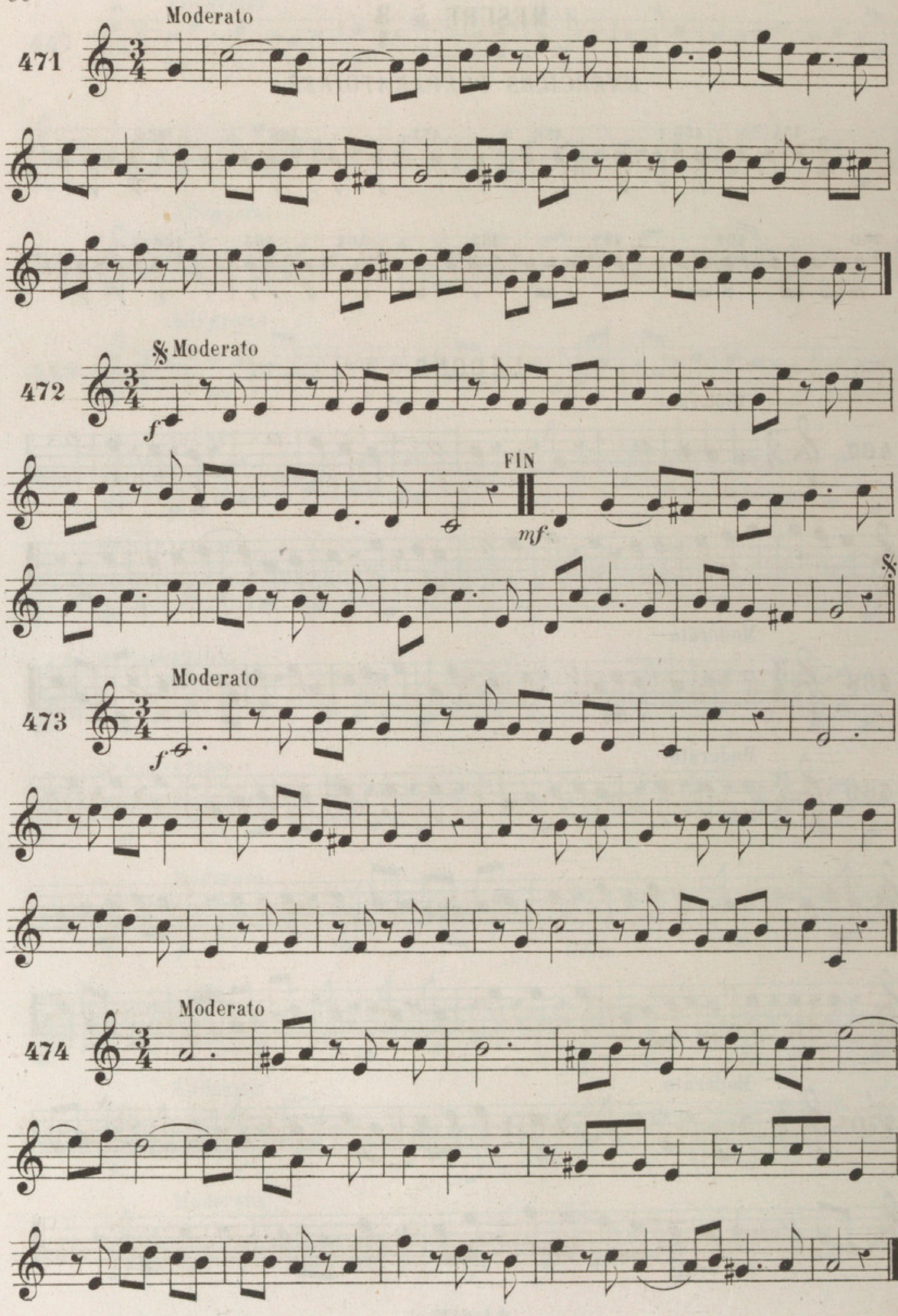
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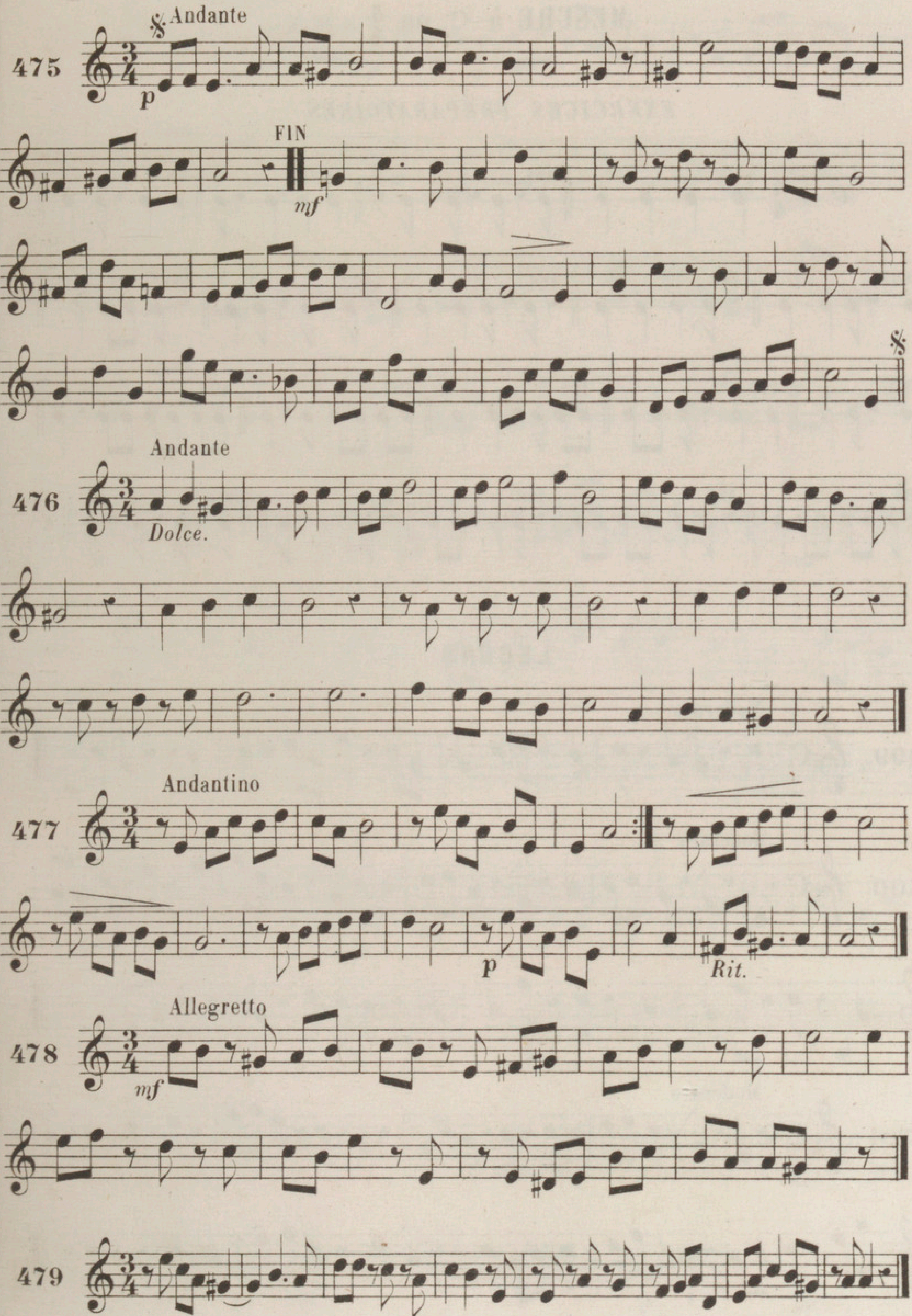


Moderato

470

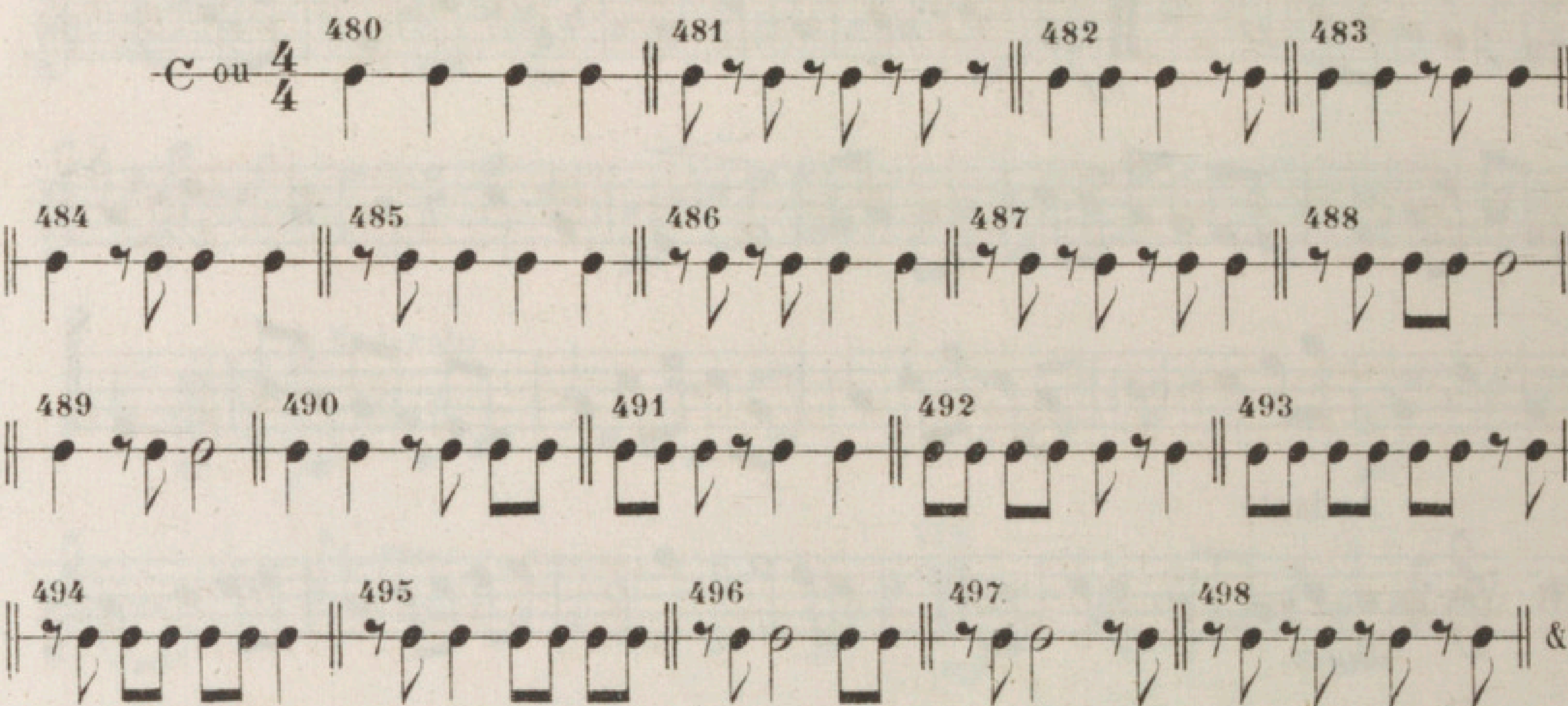



Moderato
471
Moderato
472
f
FIN
mf
Moderato
473
f
Moderato
474


Andante
475
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FIN
mf
Andante
476
Dolce.
Andantino
477
p
Rit.
Allegretto
478
mf
479

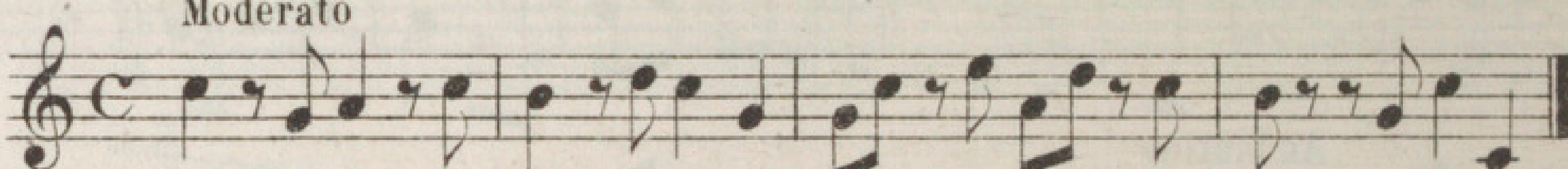
MESURE à C ou $\frac{4}{4}$

EXERCICES PRÉPARATOIRES

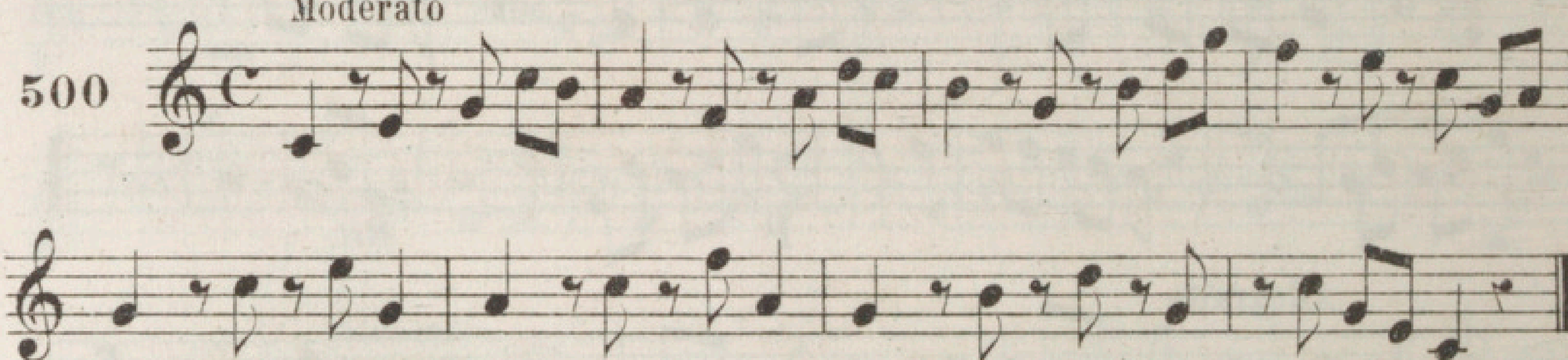


LEÇONS

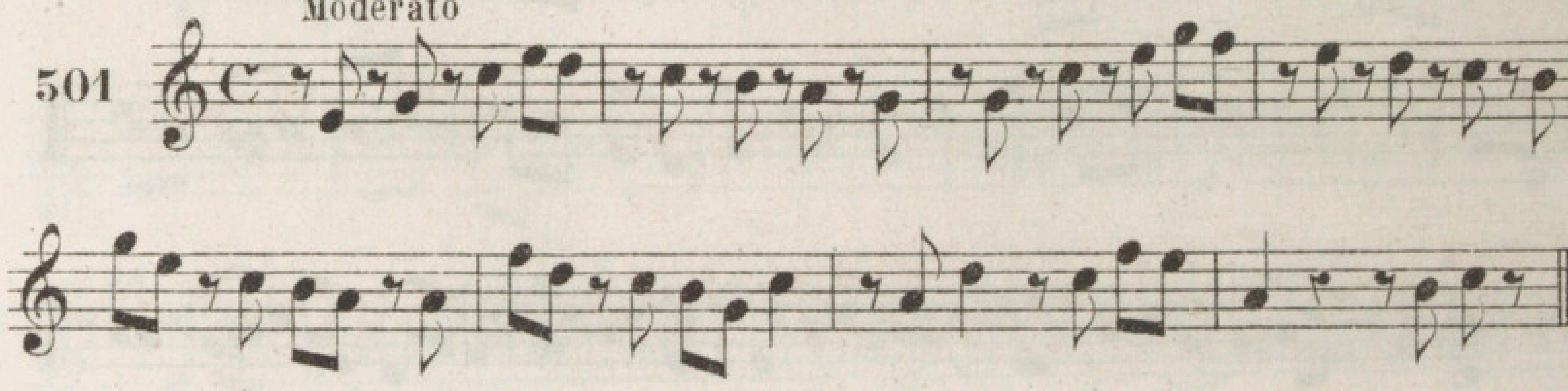
Moderato

499 

Moderato

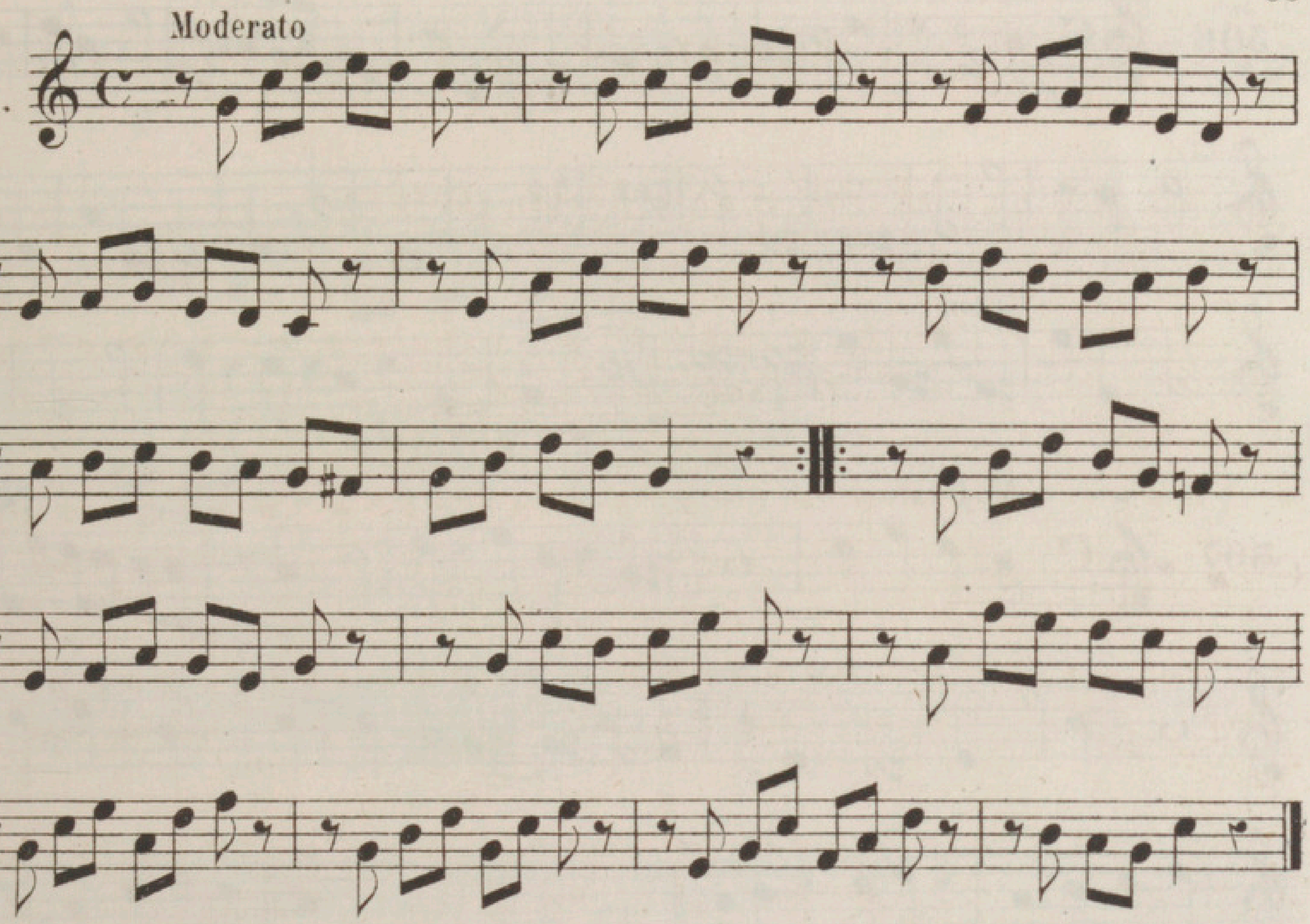
500 

Moderato

501 

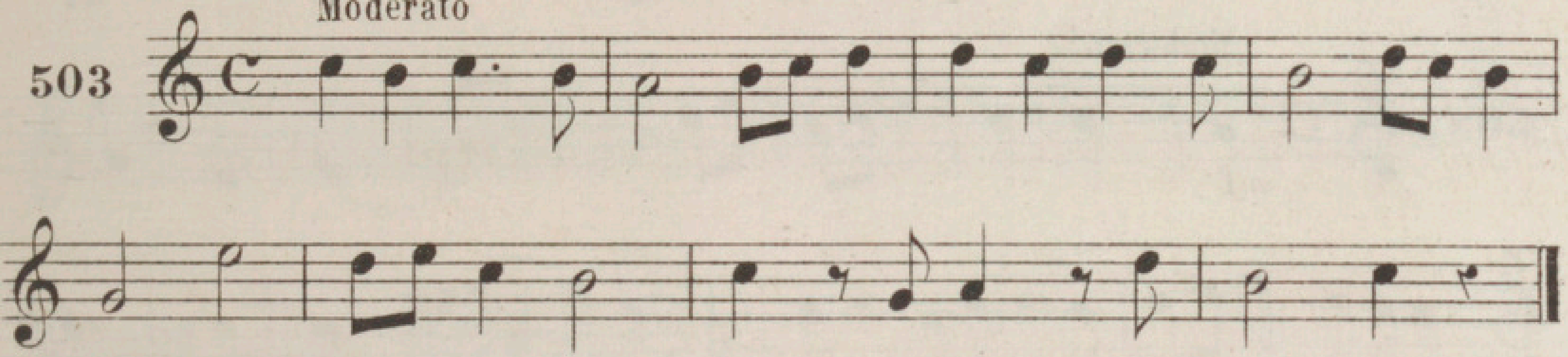
Moderato

502.



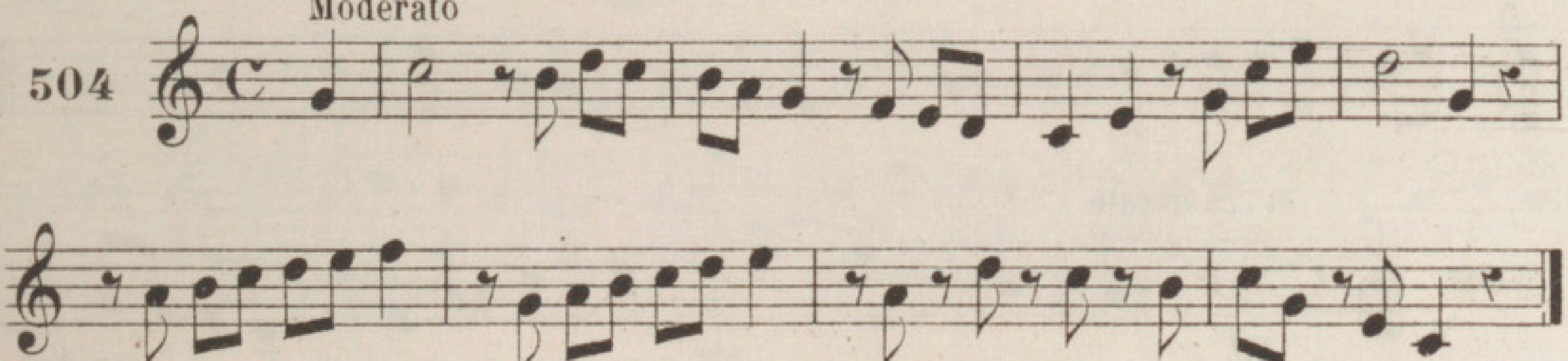
Moderato

503



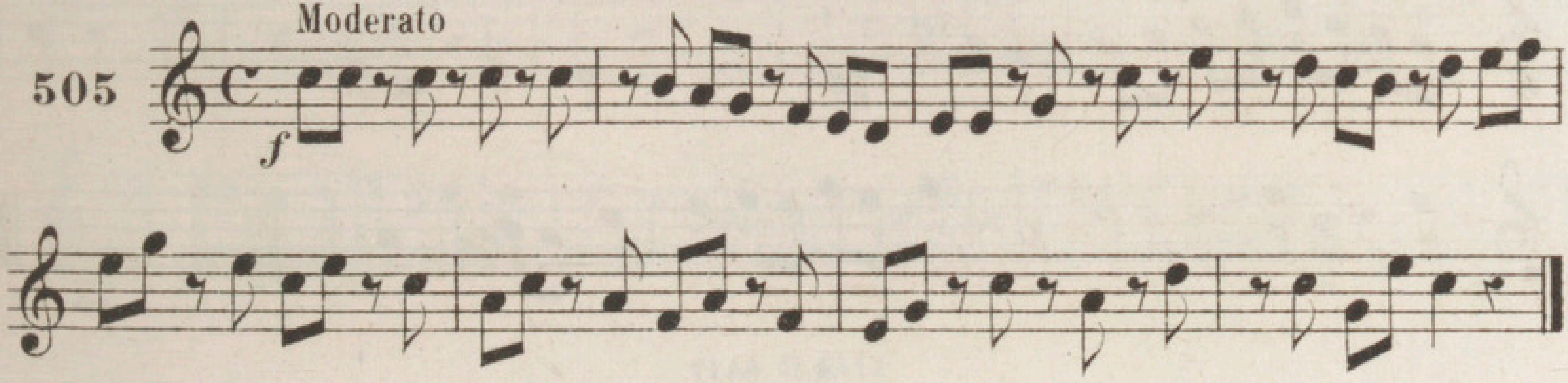
Moderato

504

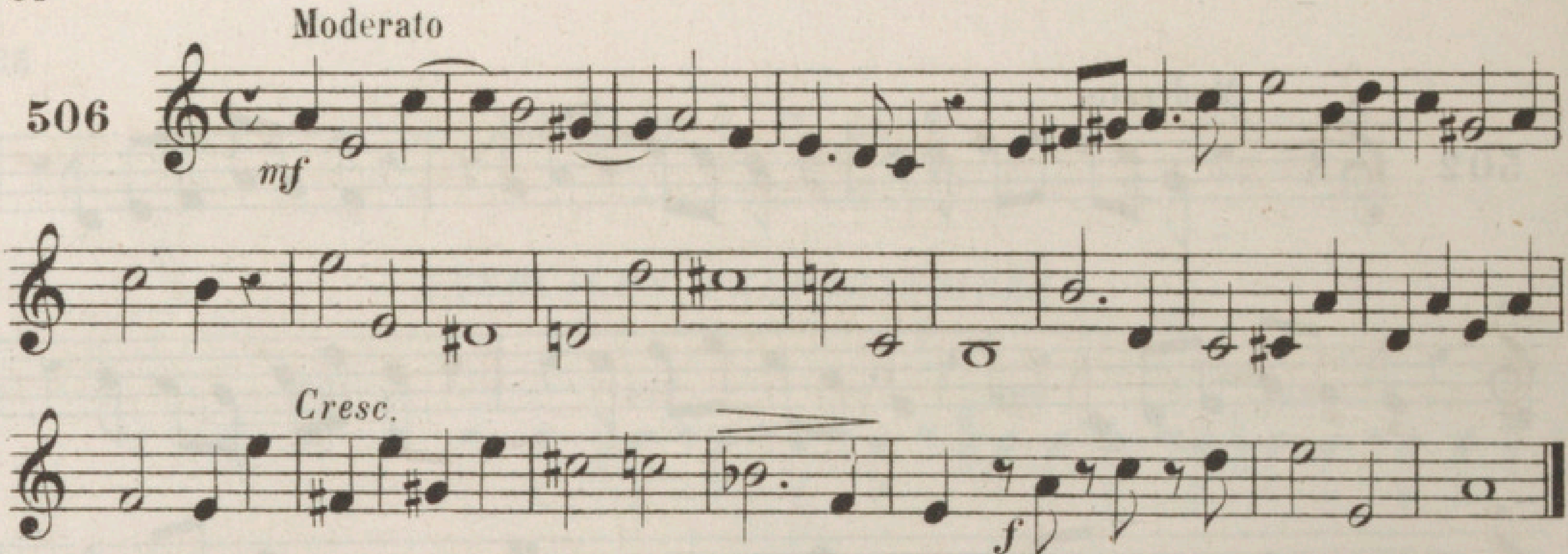


Moderato

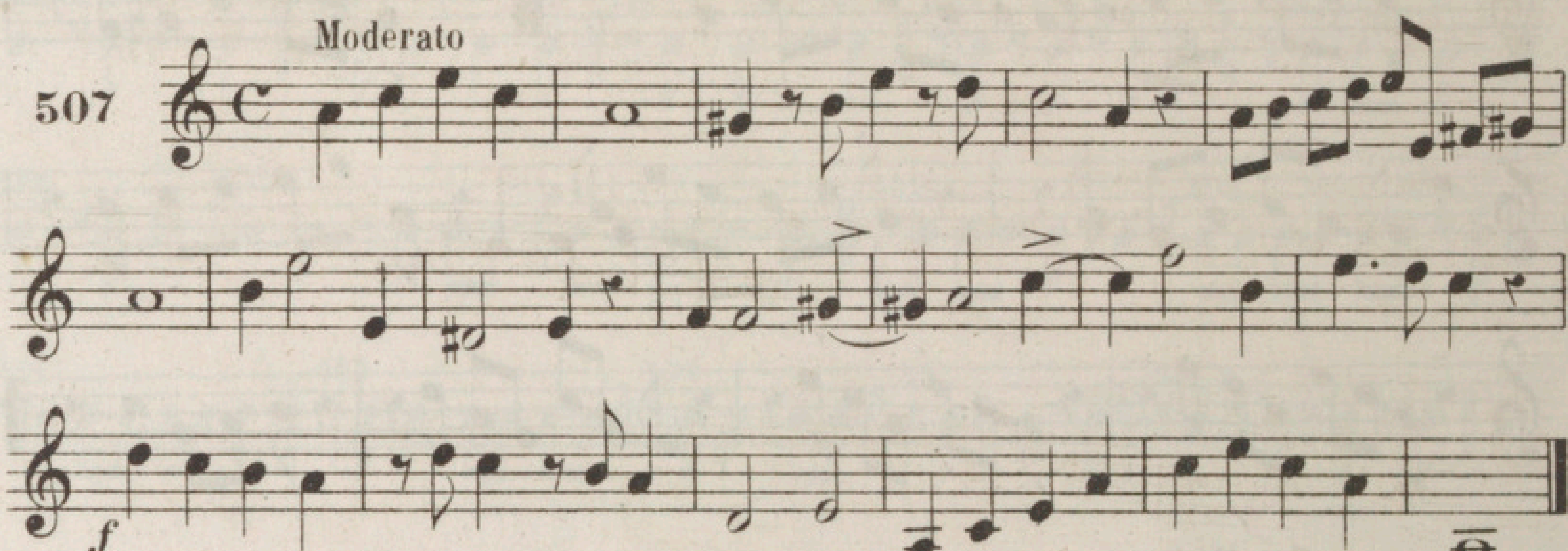
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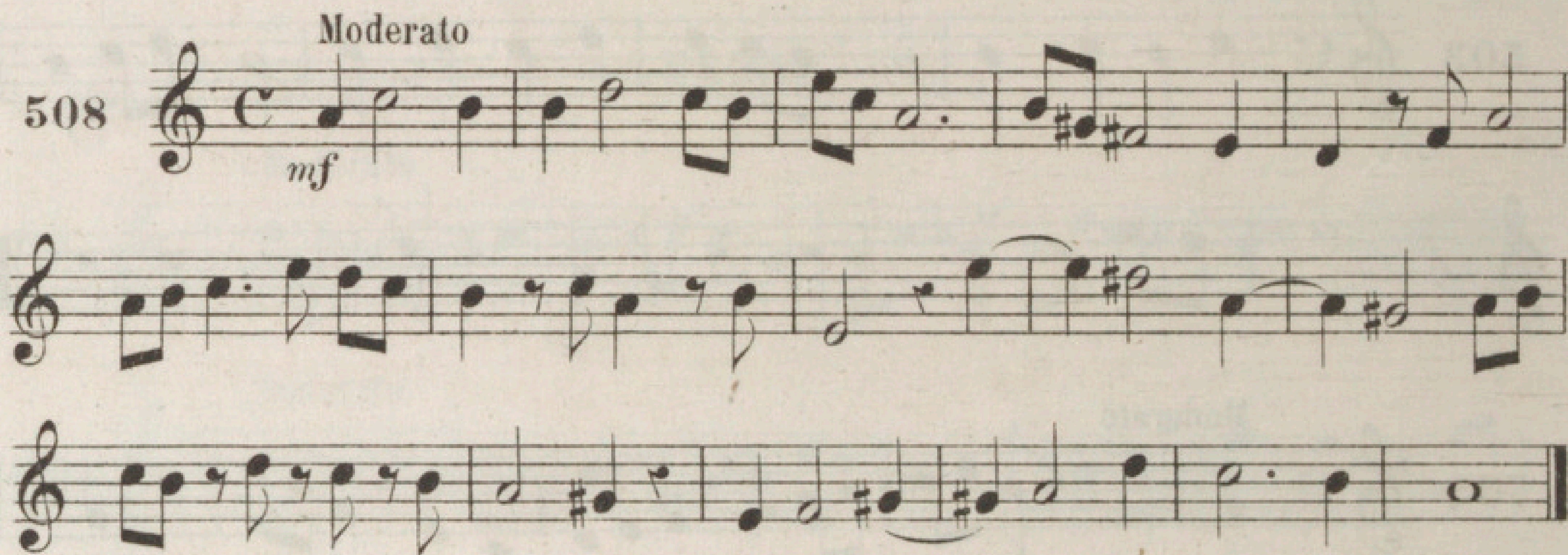
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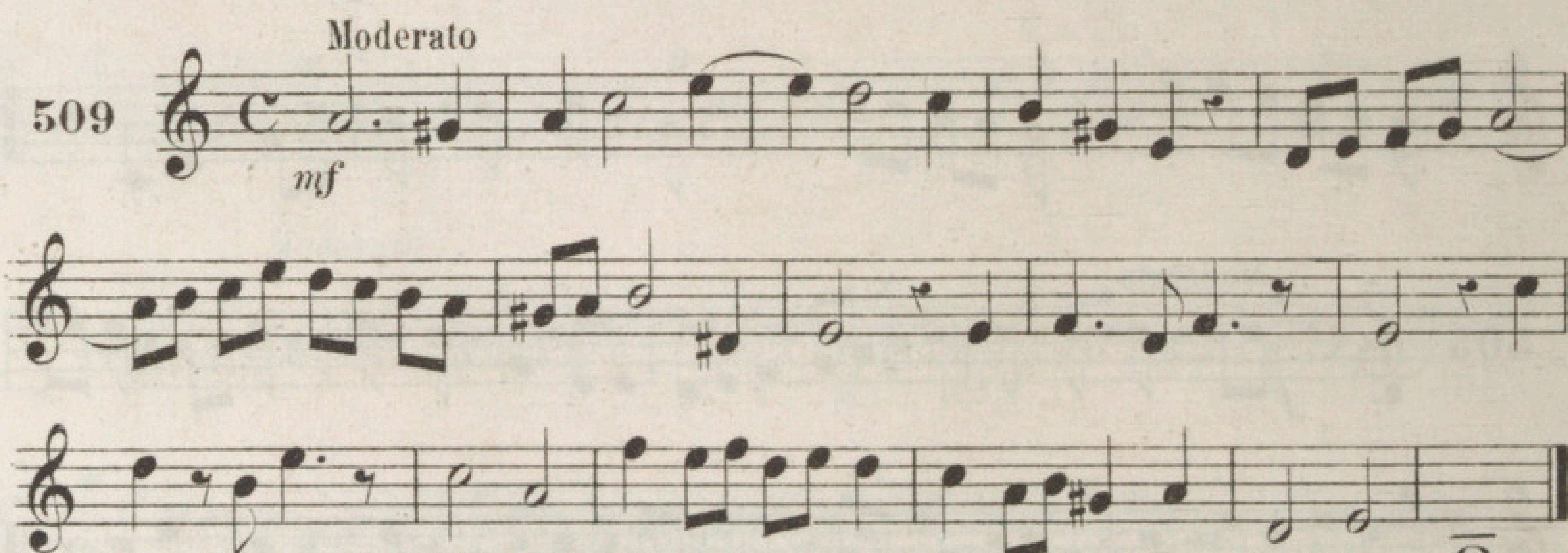
507



508

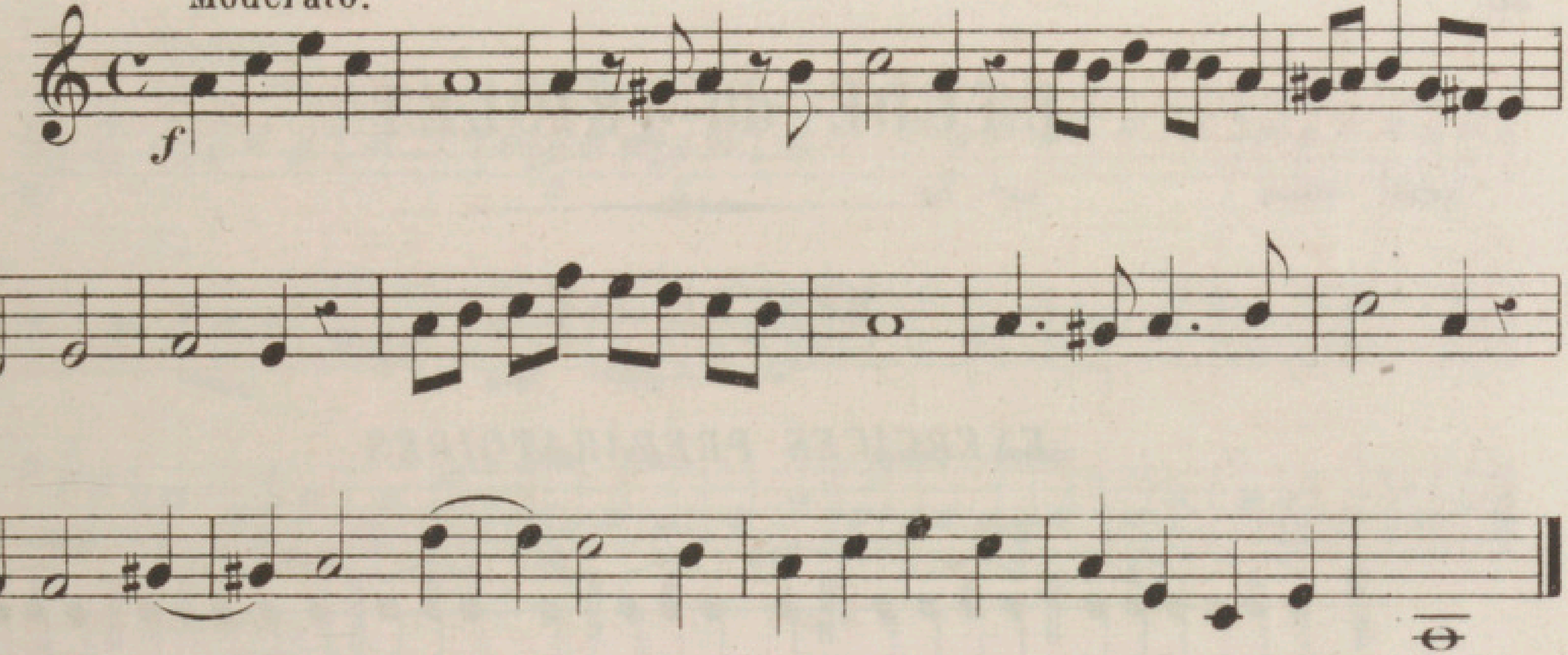


509



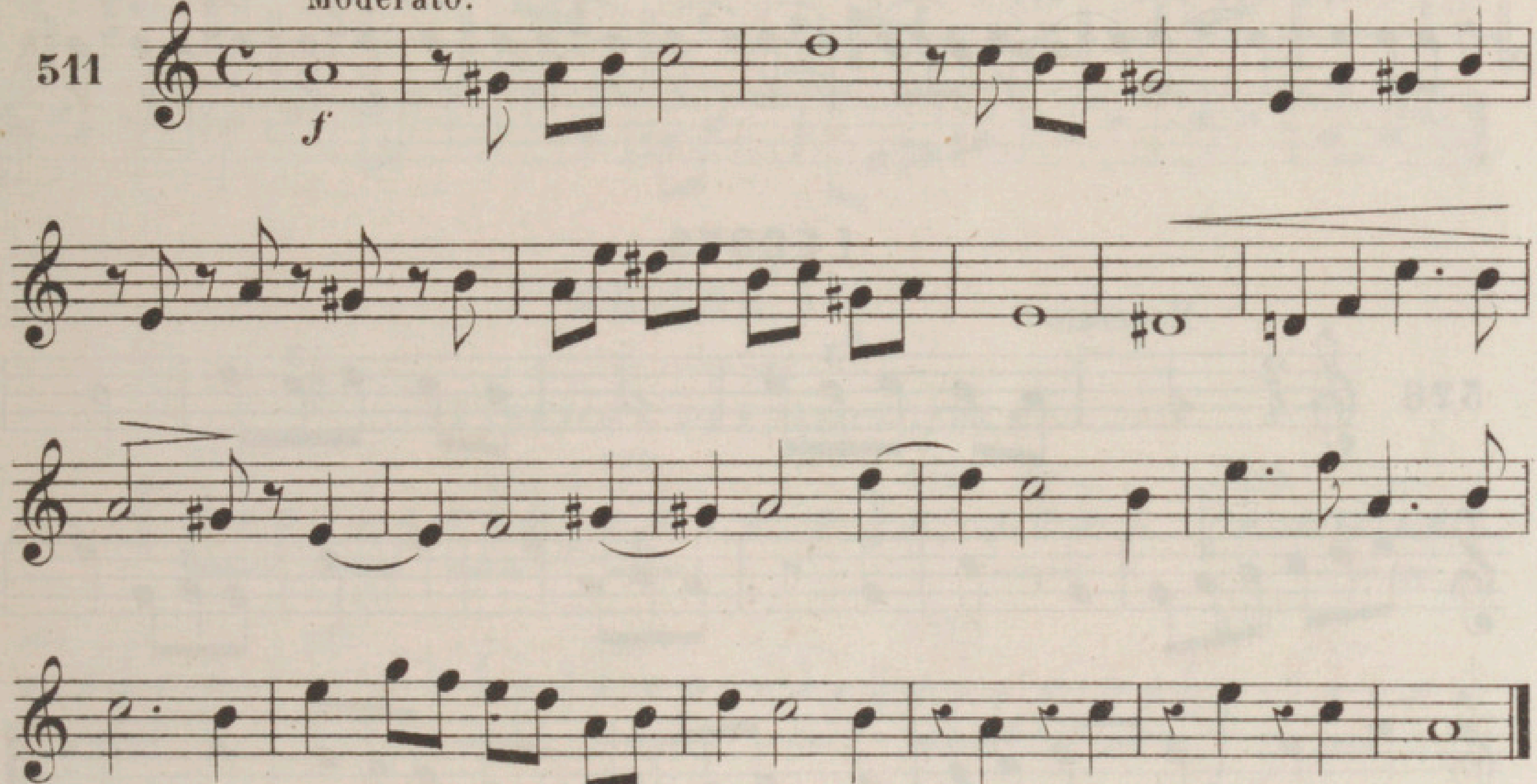
Moderato.

510



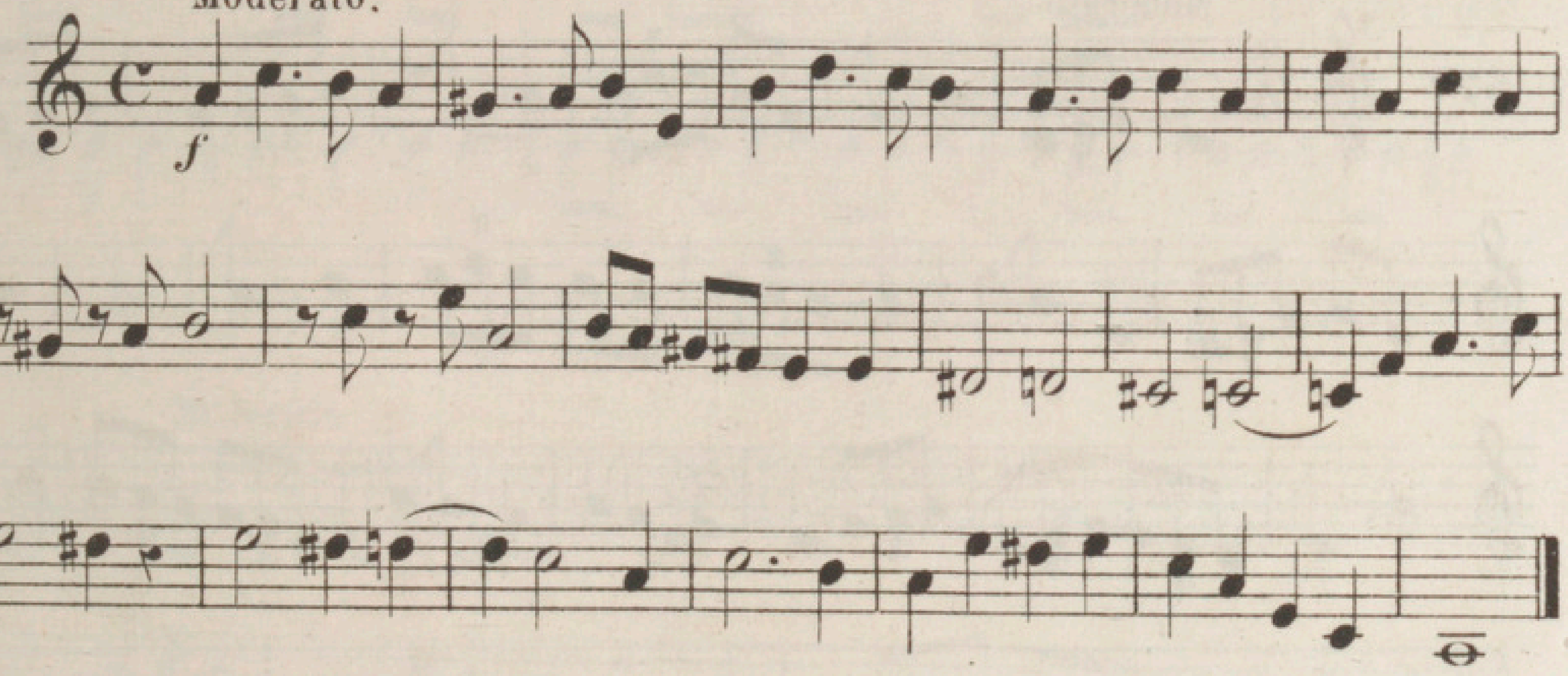
Moderato.

511



Moderato.

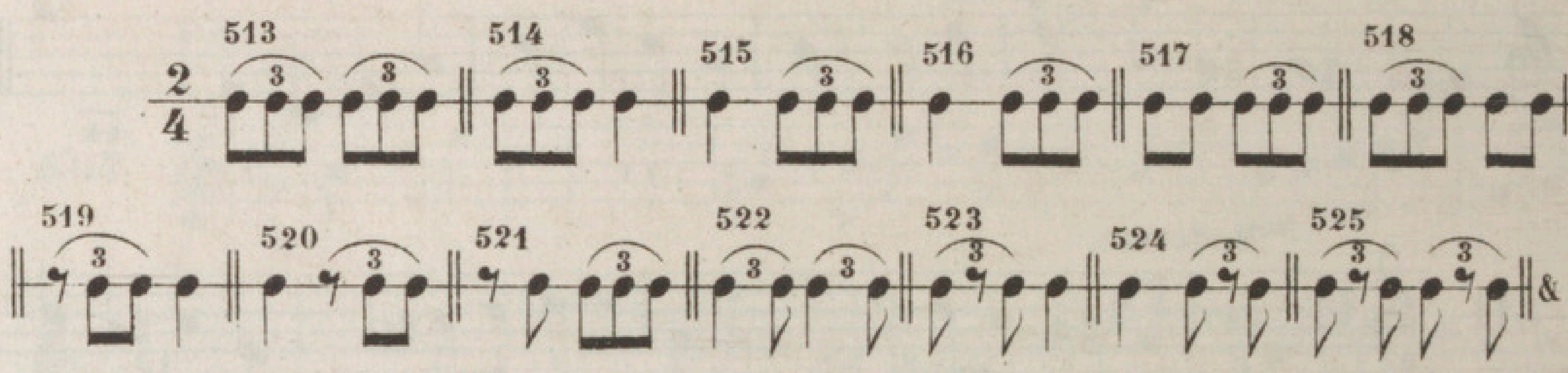
512



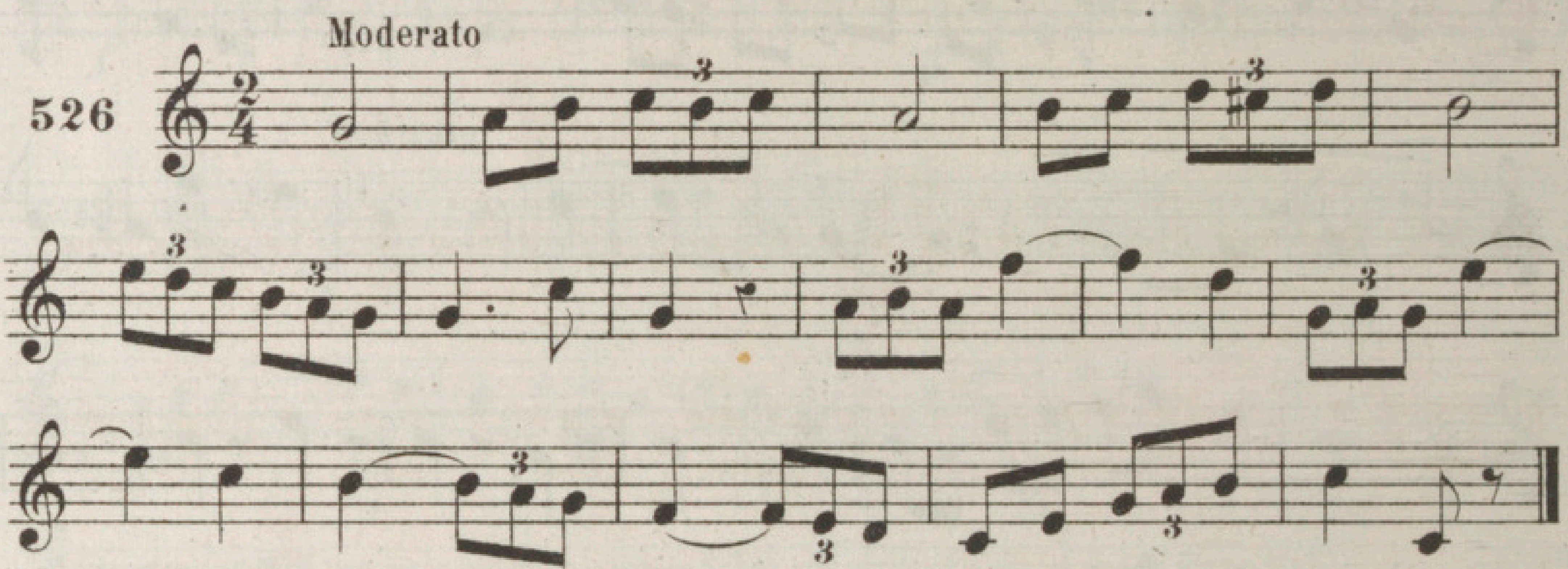
ETUDE du TRIOLET (*)

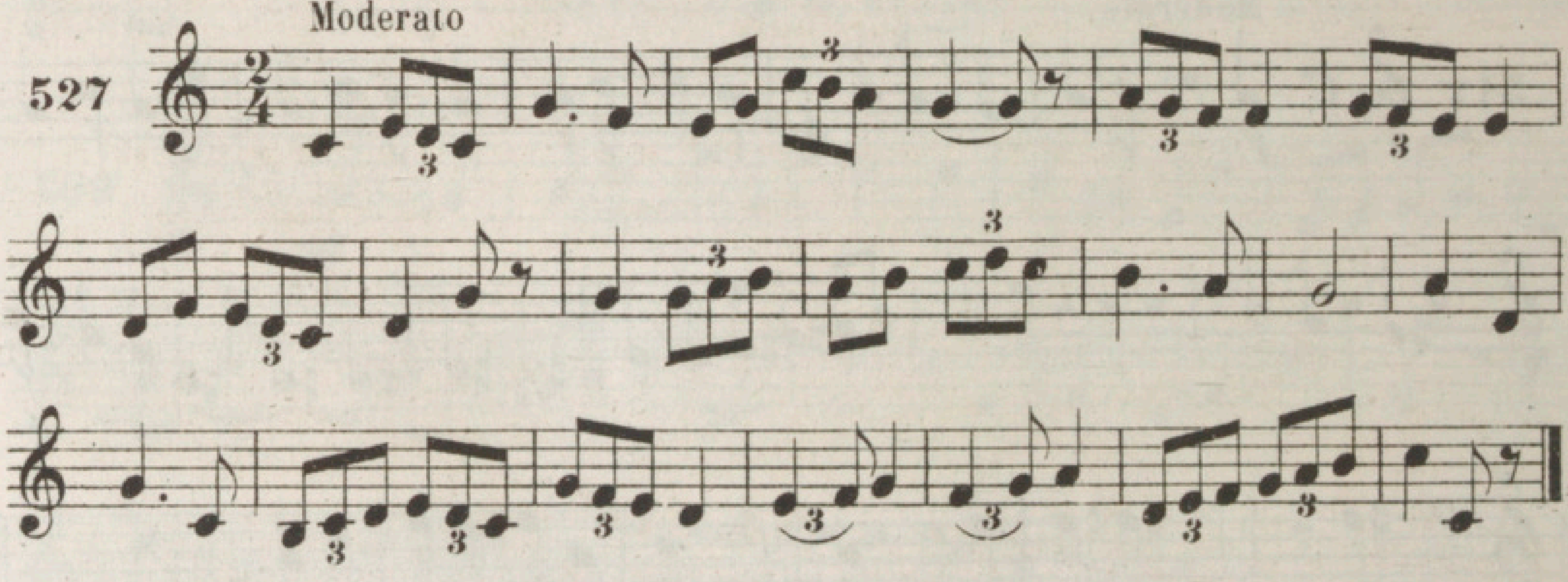
MESURE à $\frac{2}{4}$

EXERCICES PRÉPARATOIRES

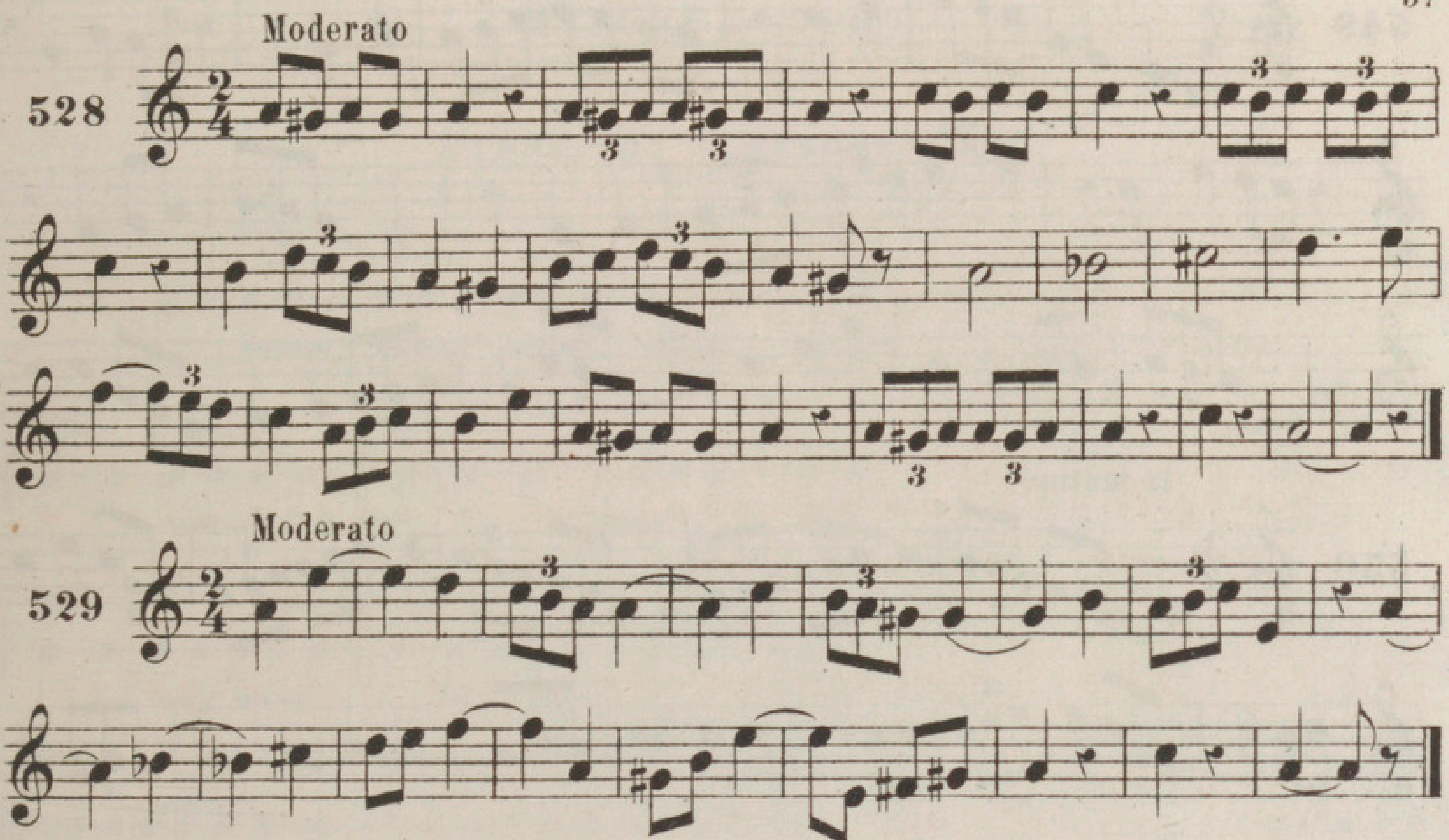


LEÇONS
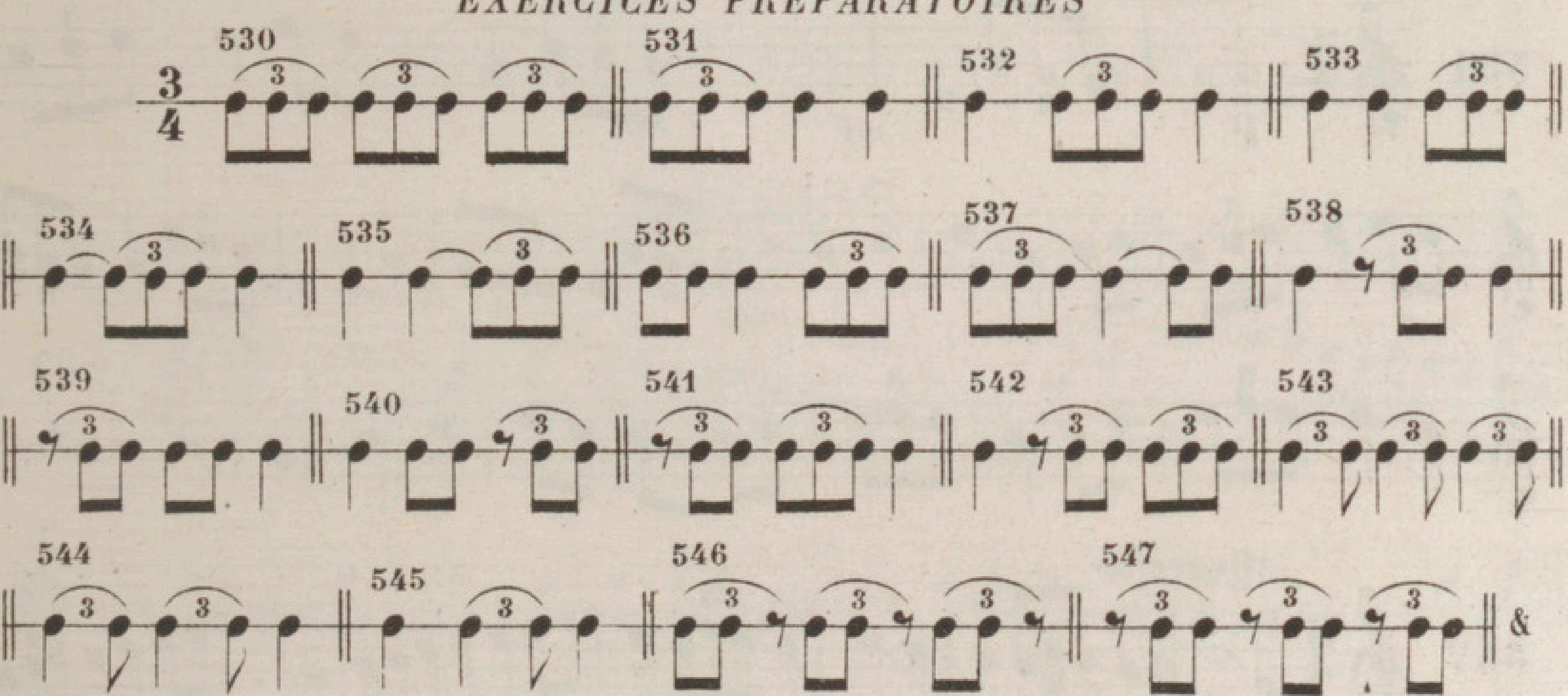




(*) Le *triolet* s'indique par un *3* placé au-dessus ou au dessous du groupe.

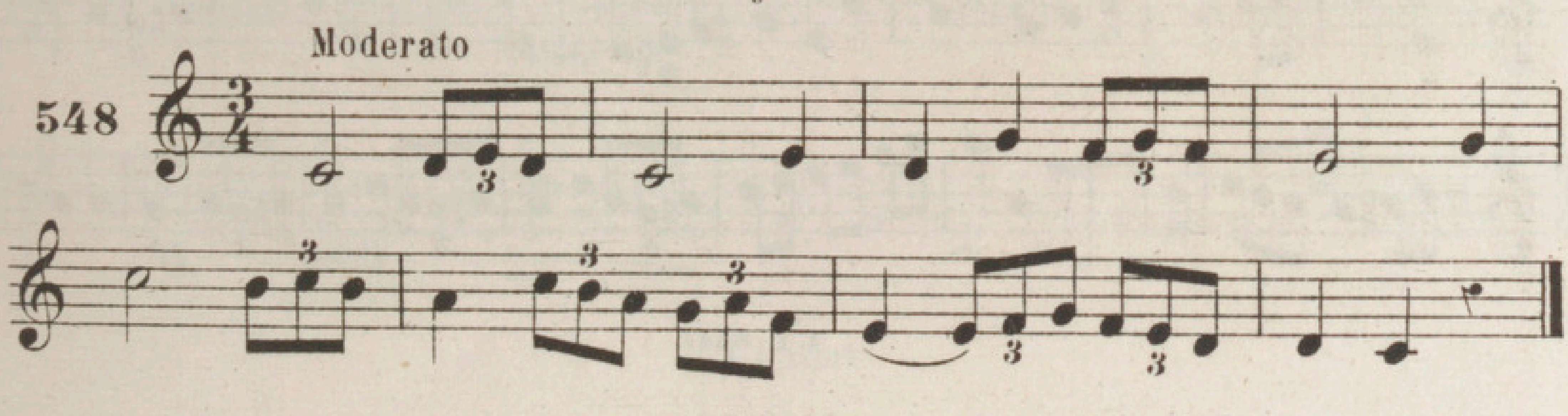


MESURE à $\frac{3}{4}$

EXERCICES PRÉPARATOIRES
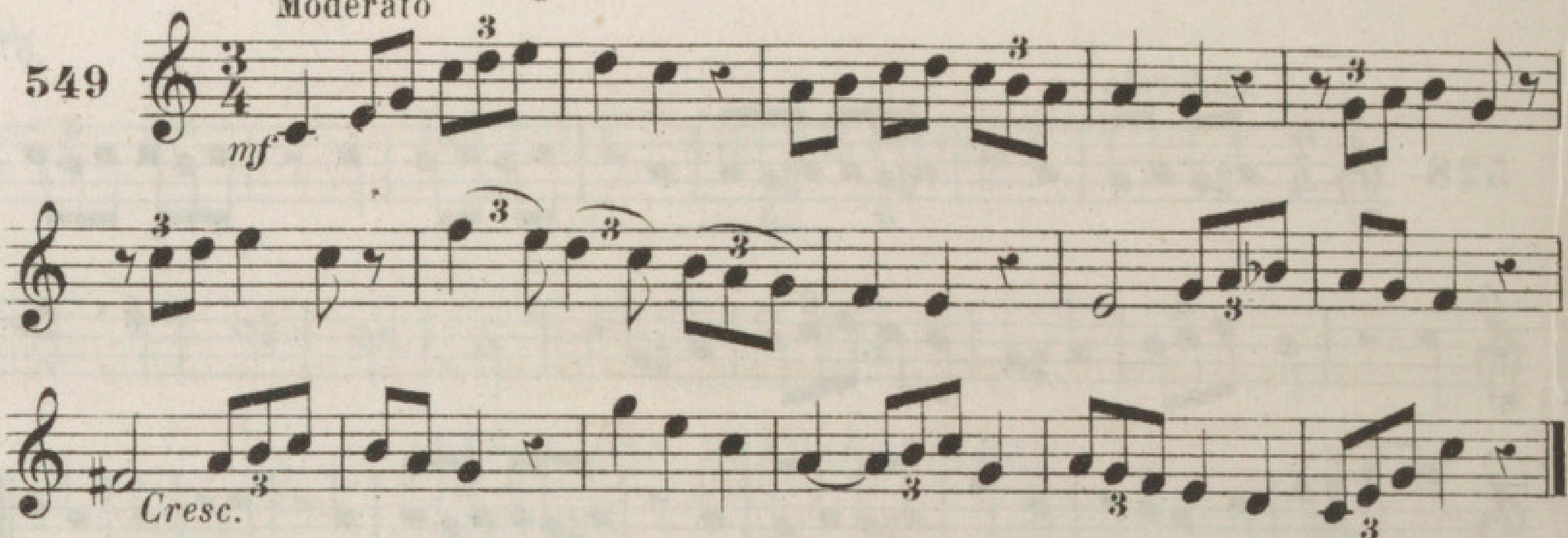


LEÇONS
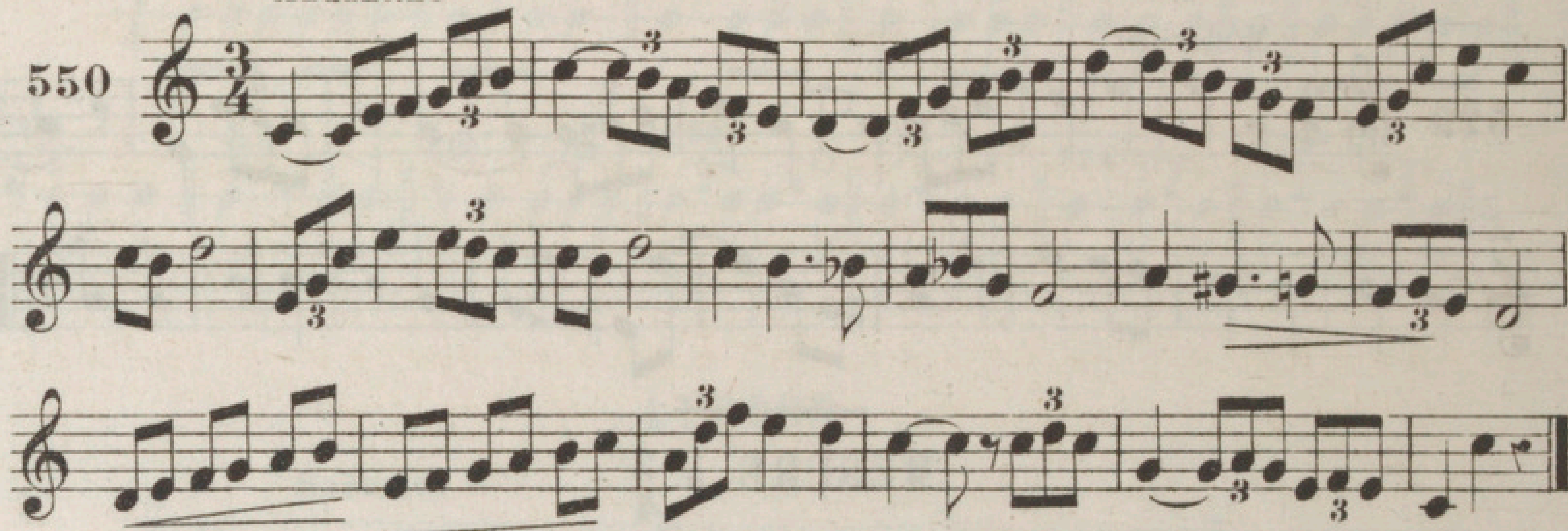


Moderato

549



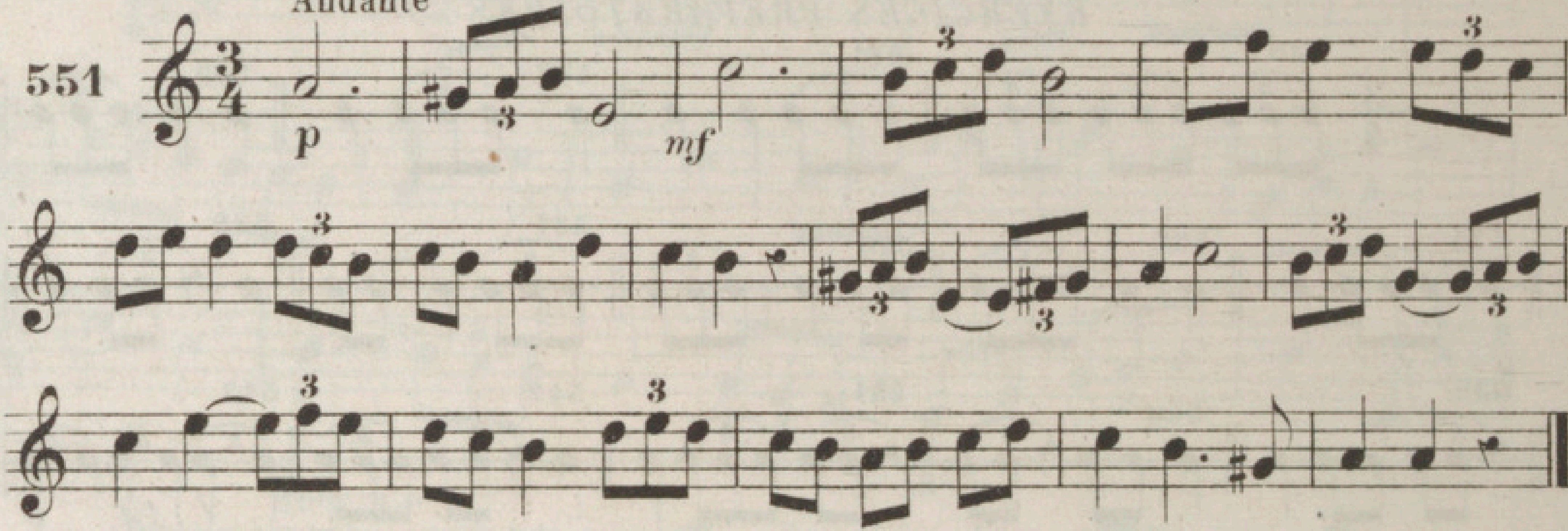
Andantino

550
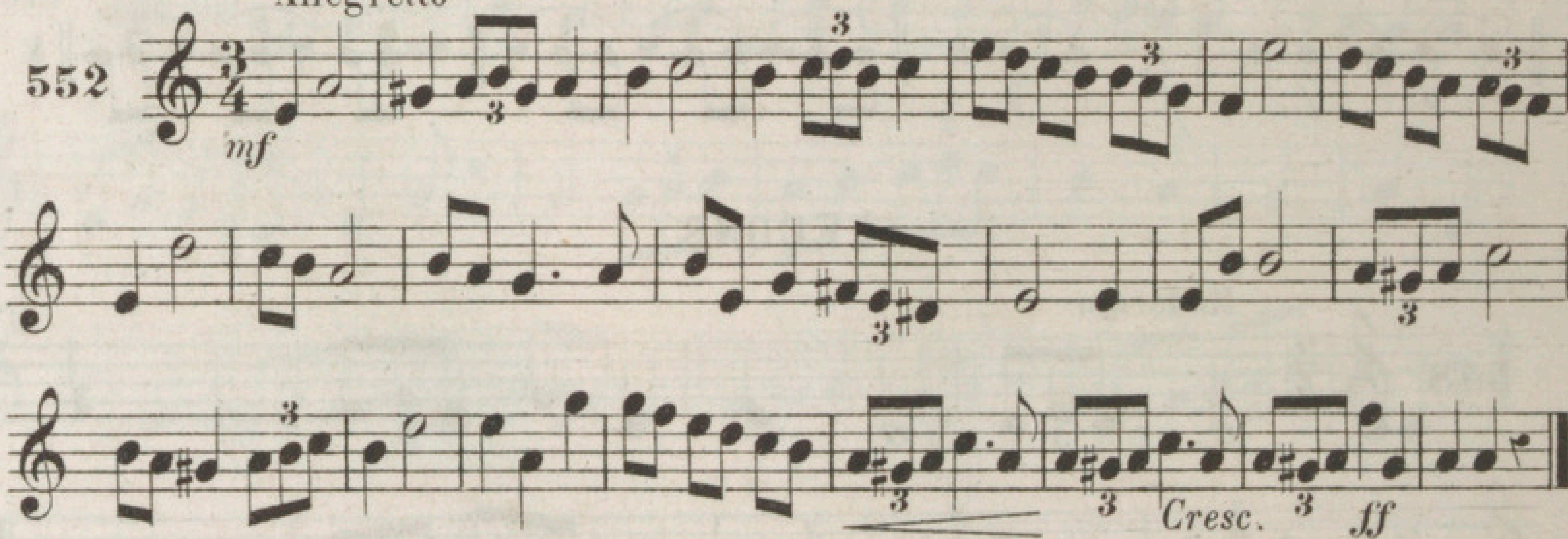


Andante

551
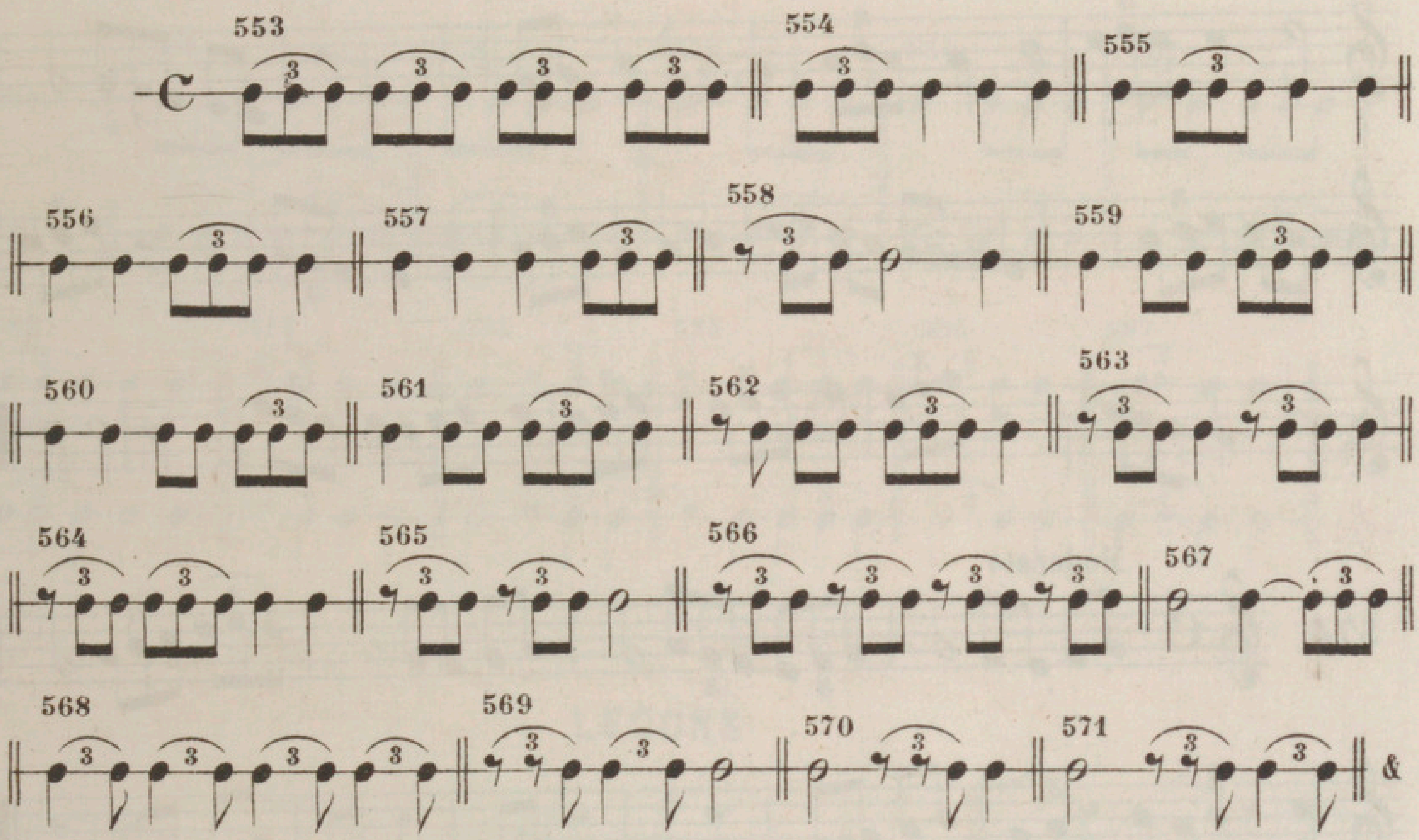


Allegretto

552



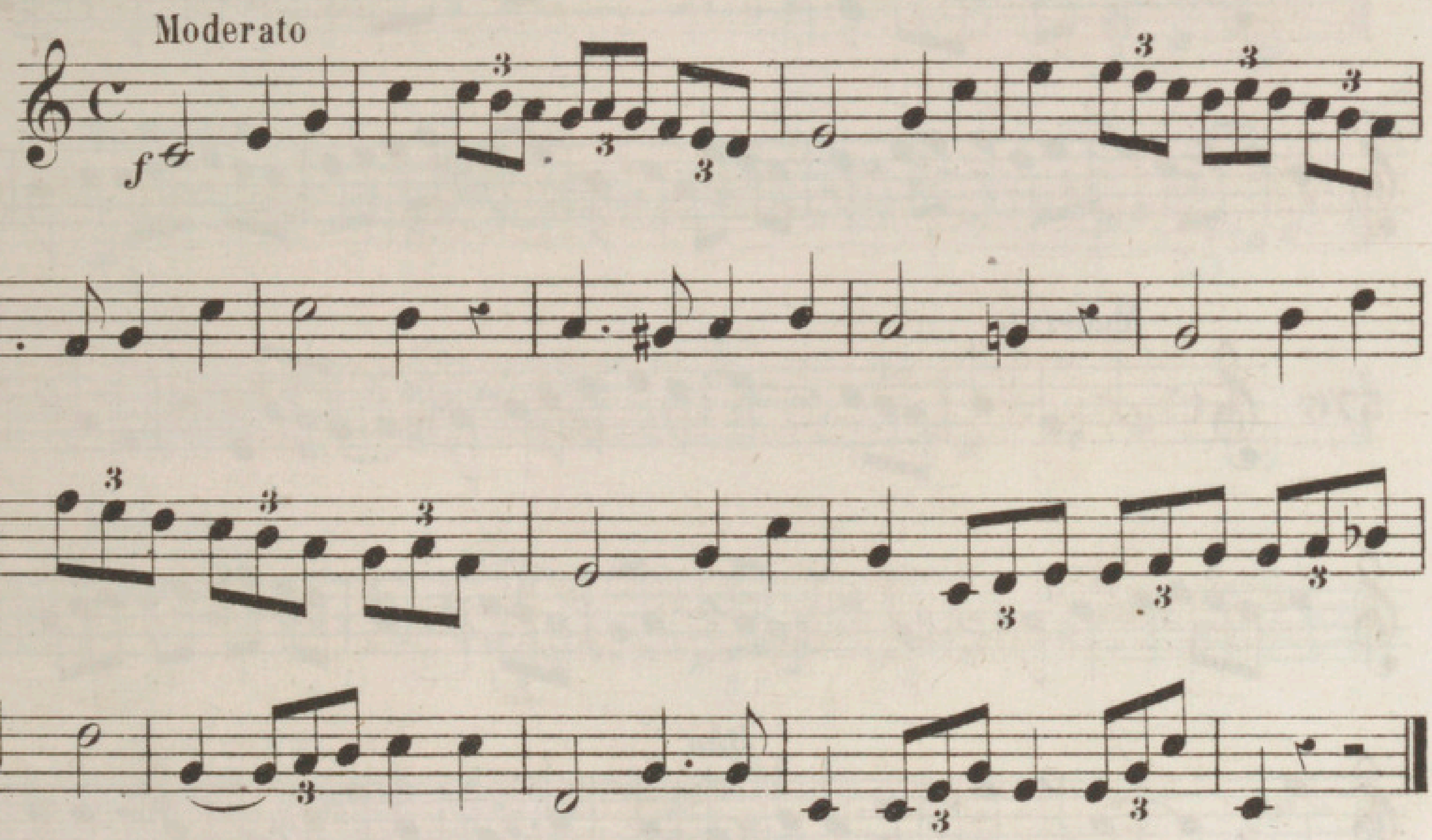
MESURE à C ou $\frac{4}{4}$

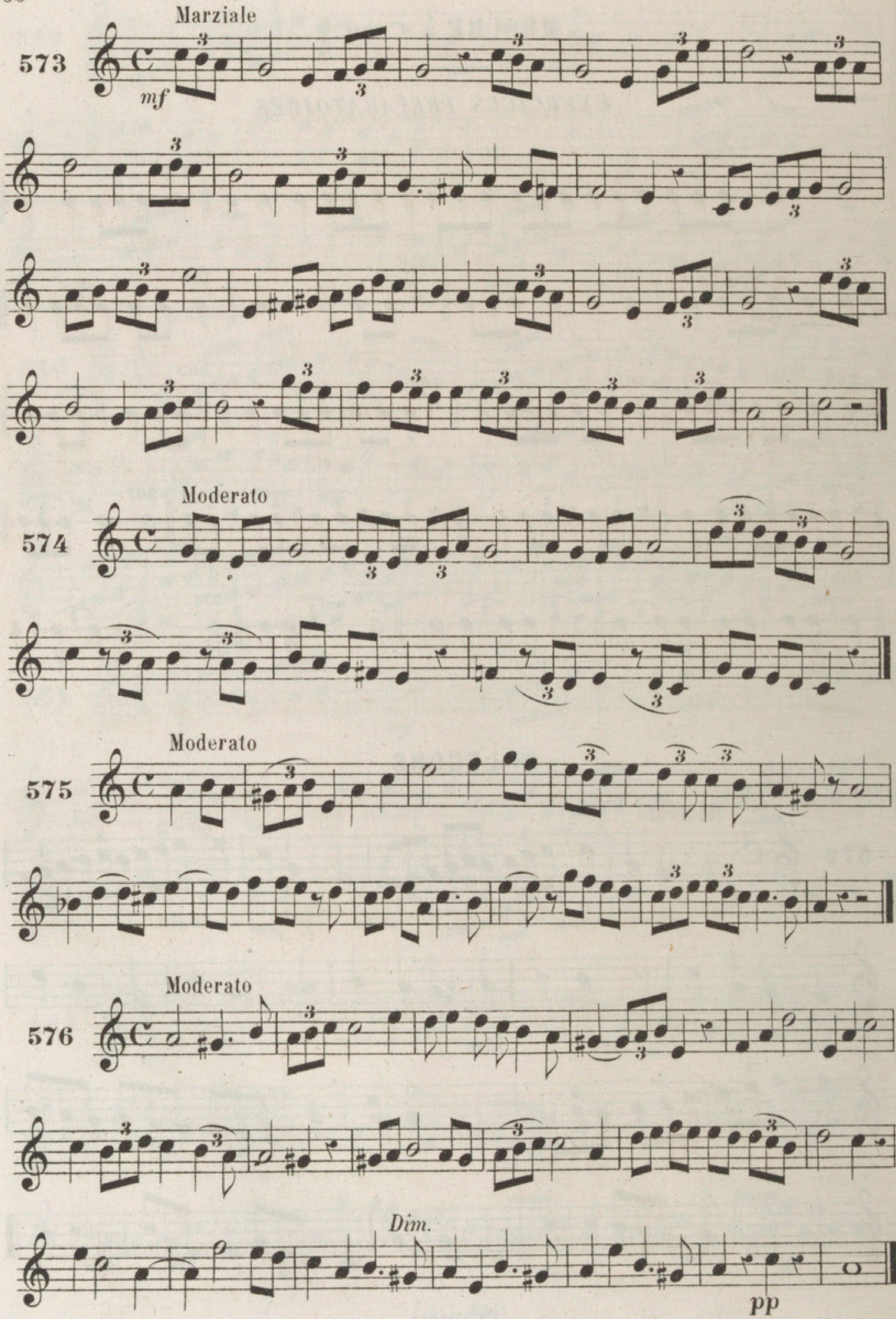
EXERCICES PRÉPARATOIRES



LEÇONS
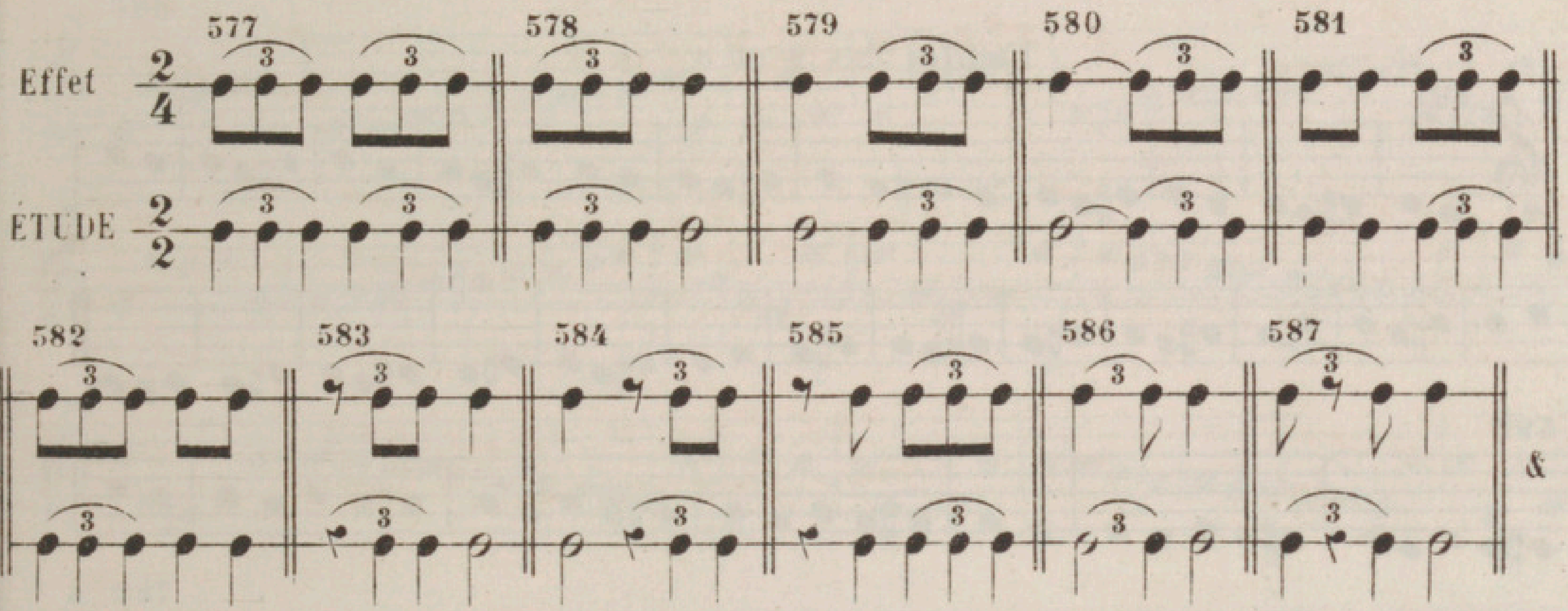
572



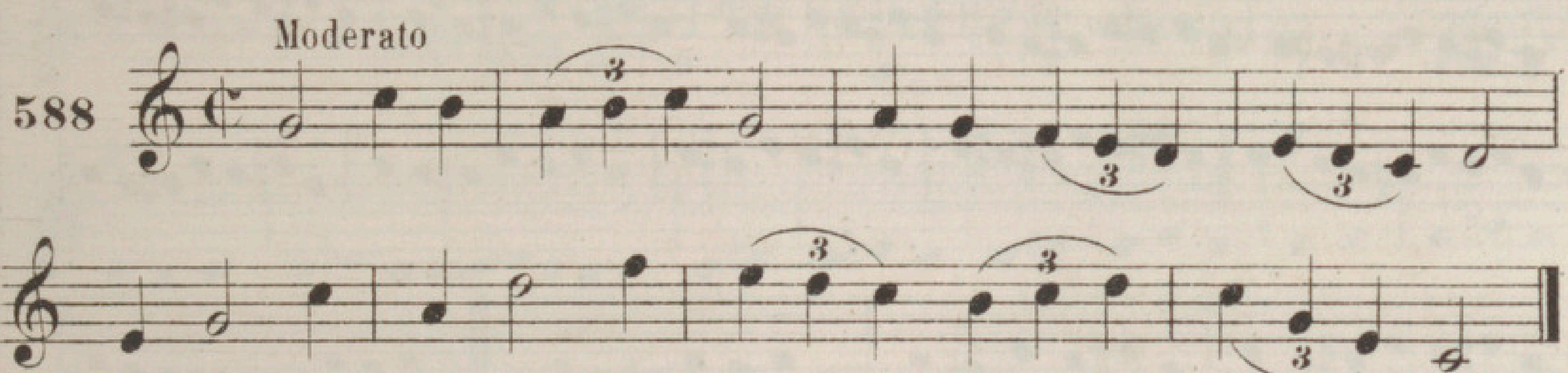

Marziale
573
mf
Moderato
574
Moderato
575
Moderato
576
Dim.
pp
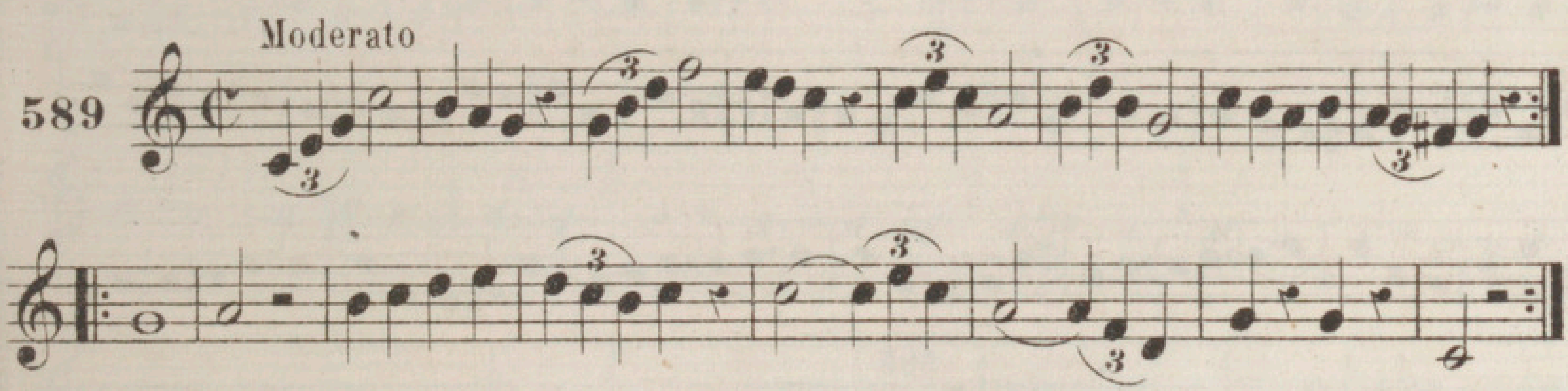
MESURE à $\frac{2}{2}$ ou ¢
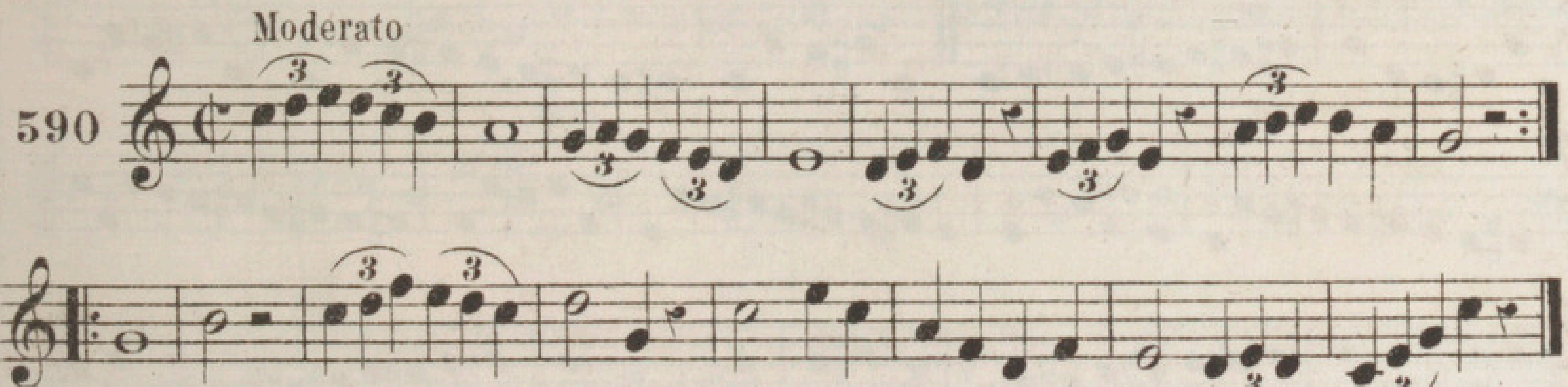
EXERCICES PRÉPARATOIRES



LEÇONS

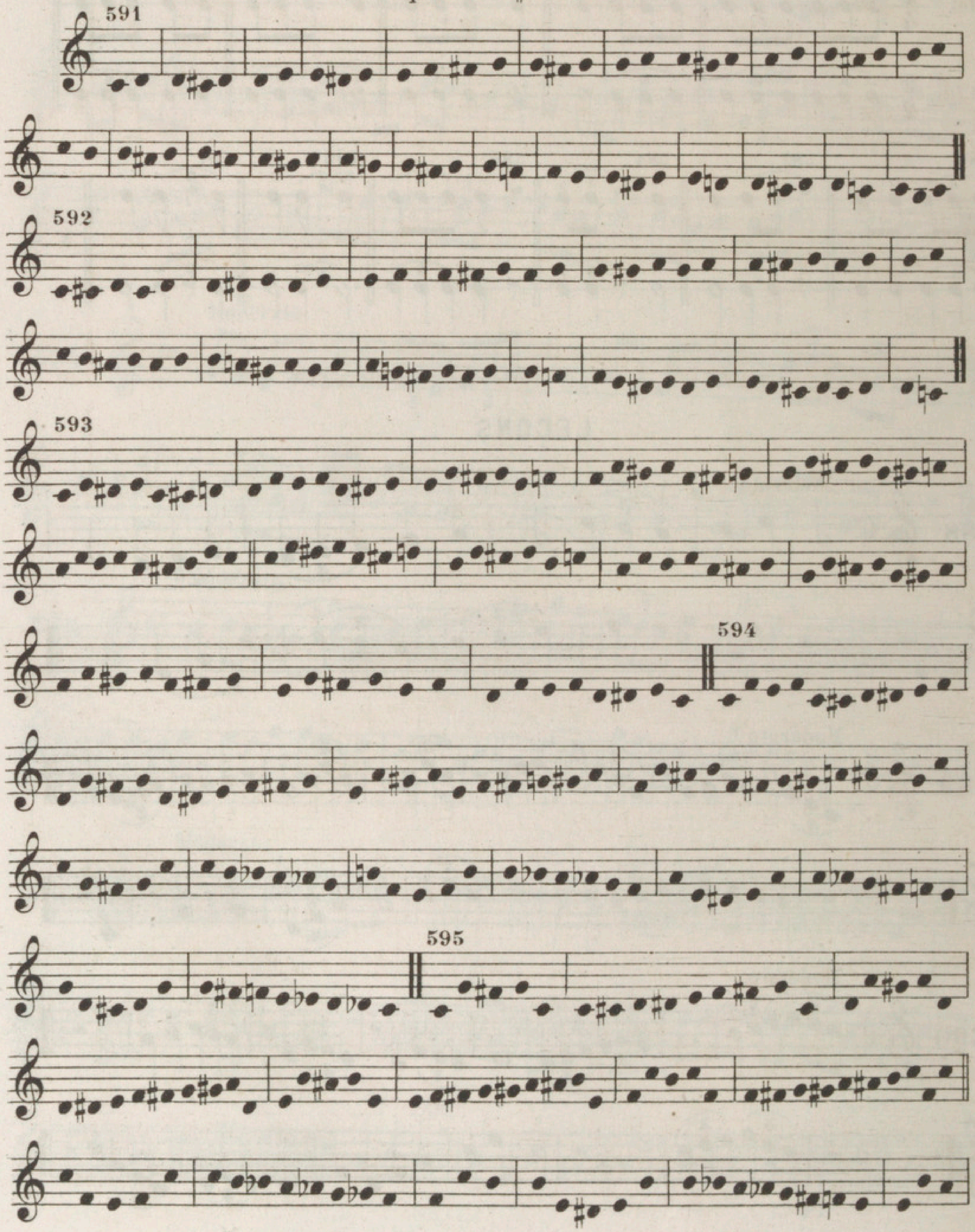




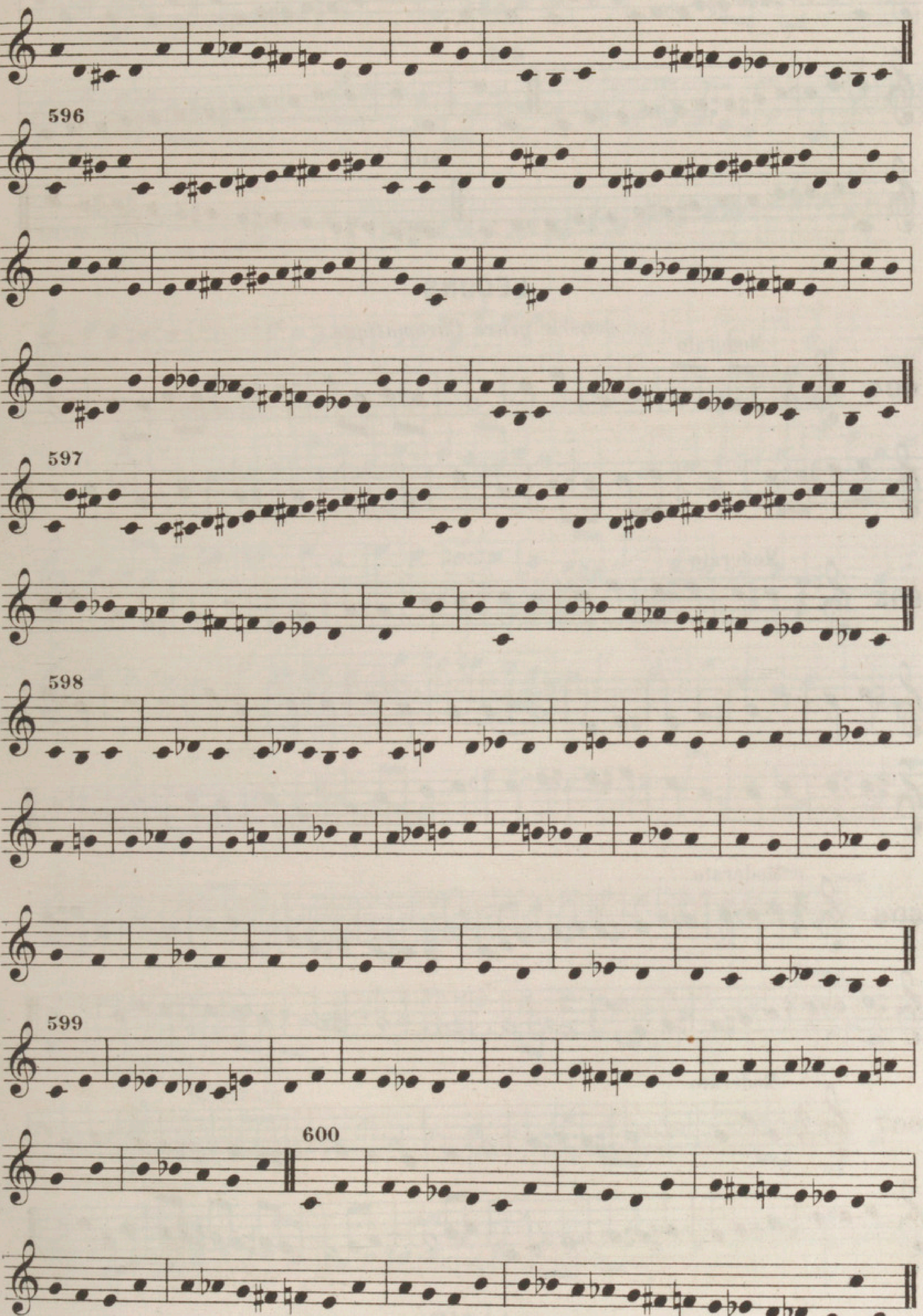


EXERCICES d'INTONATIONS PRÉPARATOIRES
à la *gamme chromatique*.

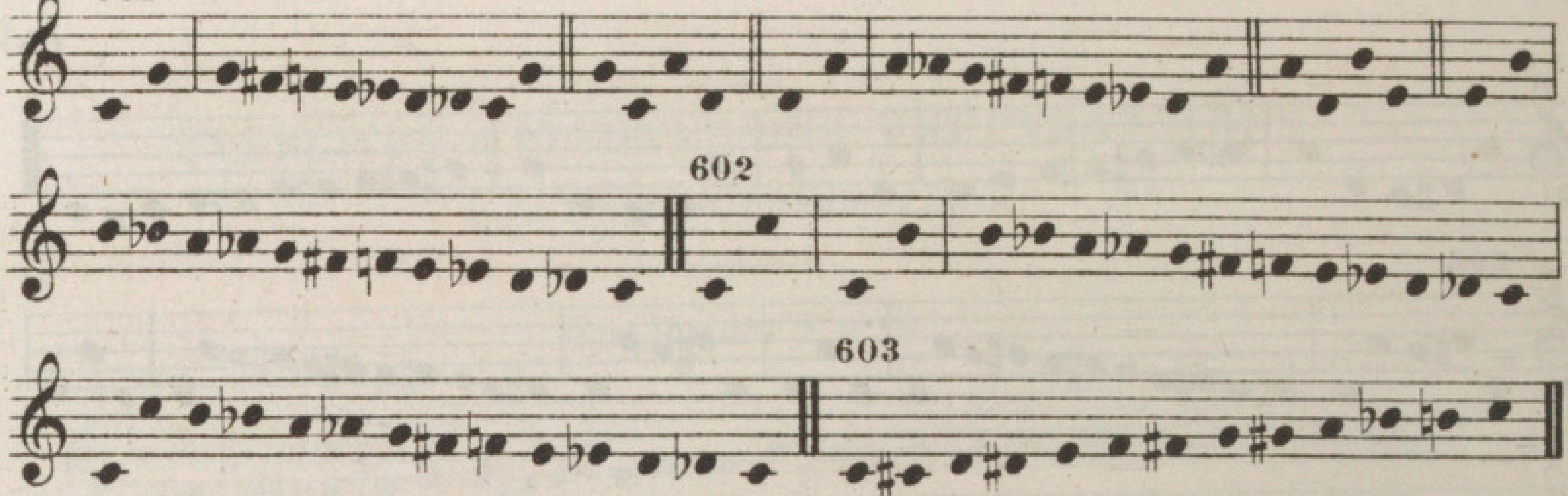
Emploi des ♯ et ♭



A.L. 6417.


596
597
598
599
600

601

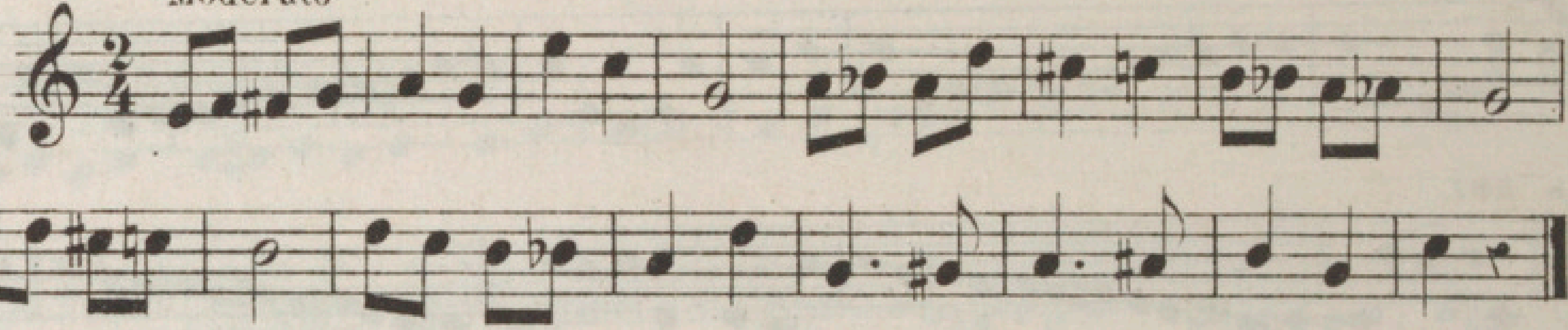


LEÇONS

dans le *genre Chromatique.*

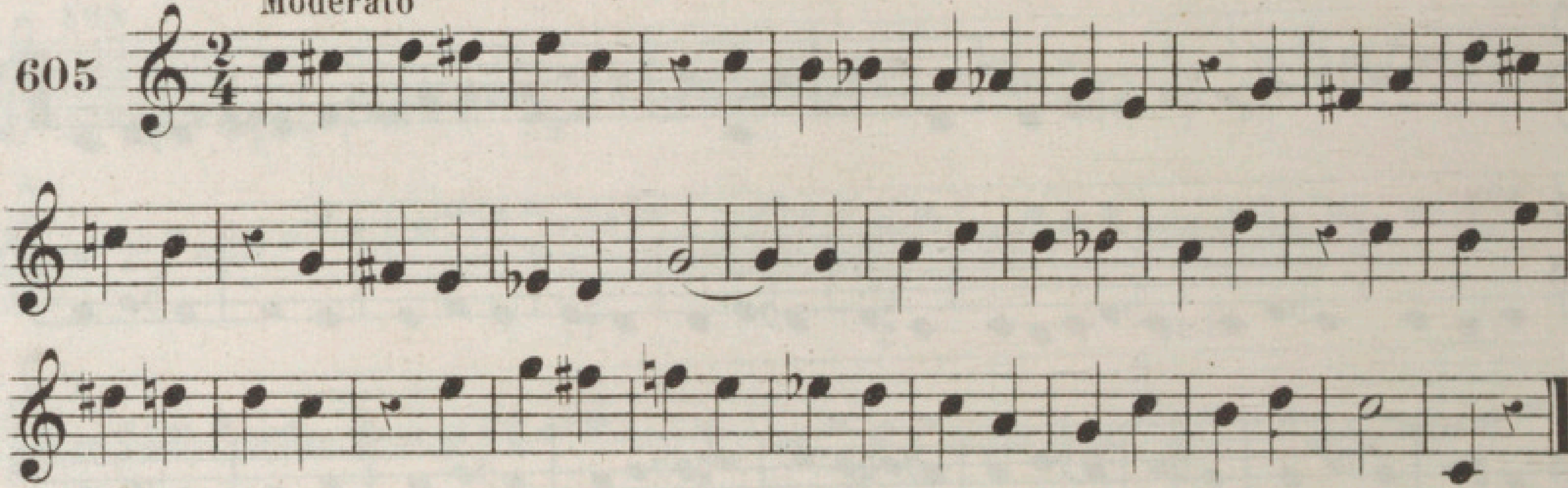
Moderato

604



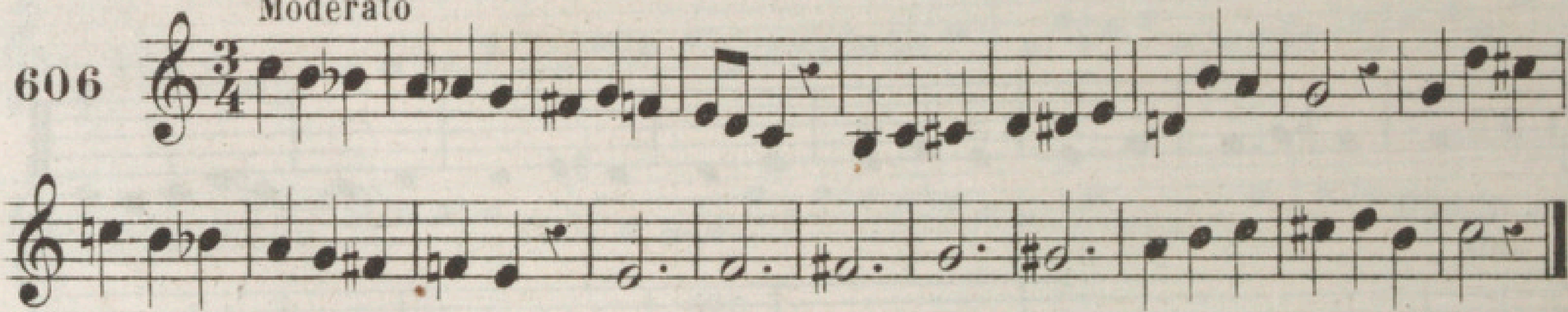
Moderato

605



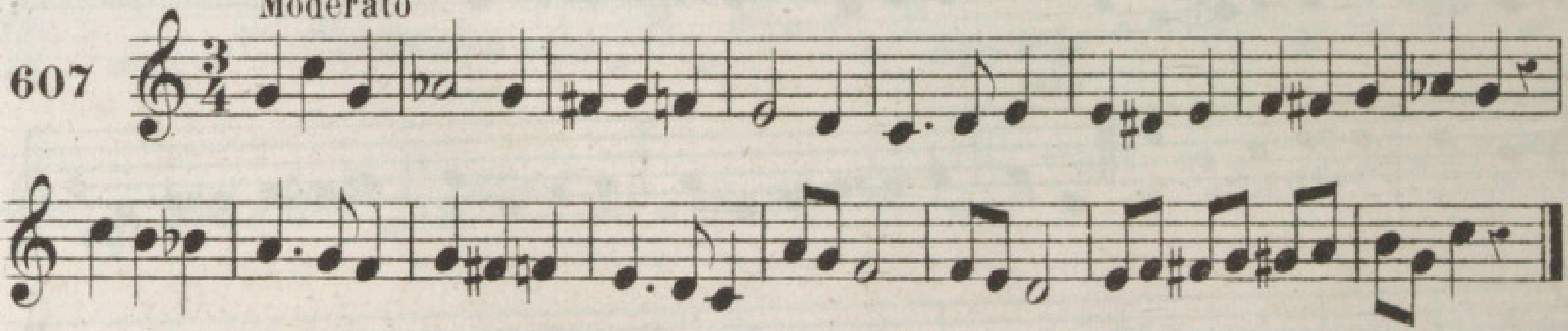
Moderato

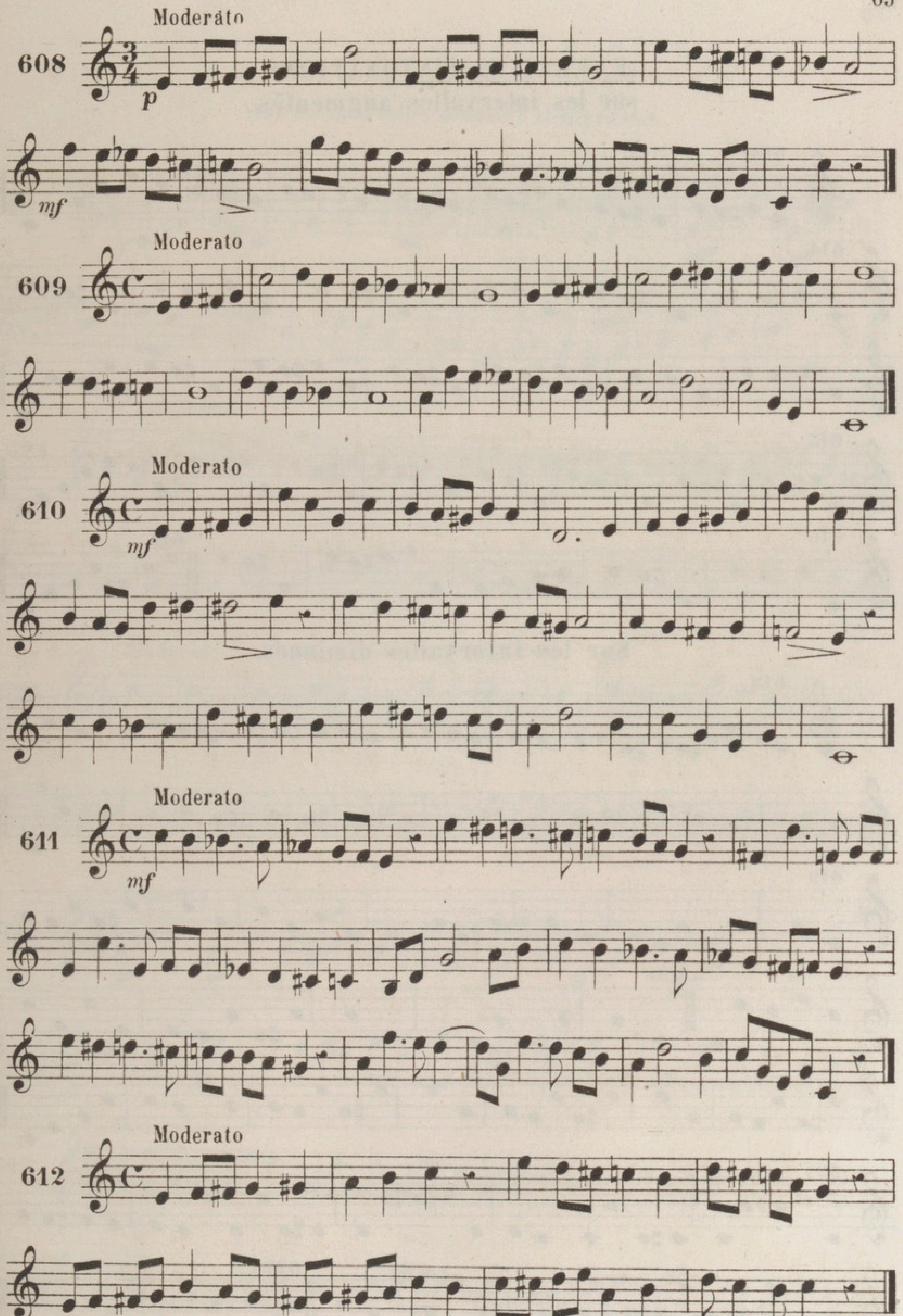
606



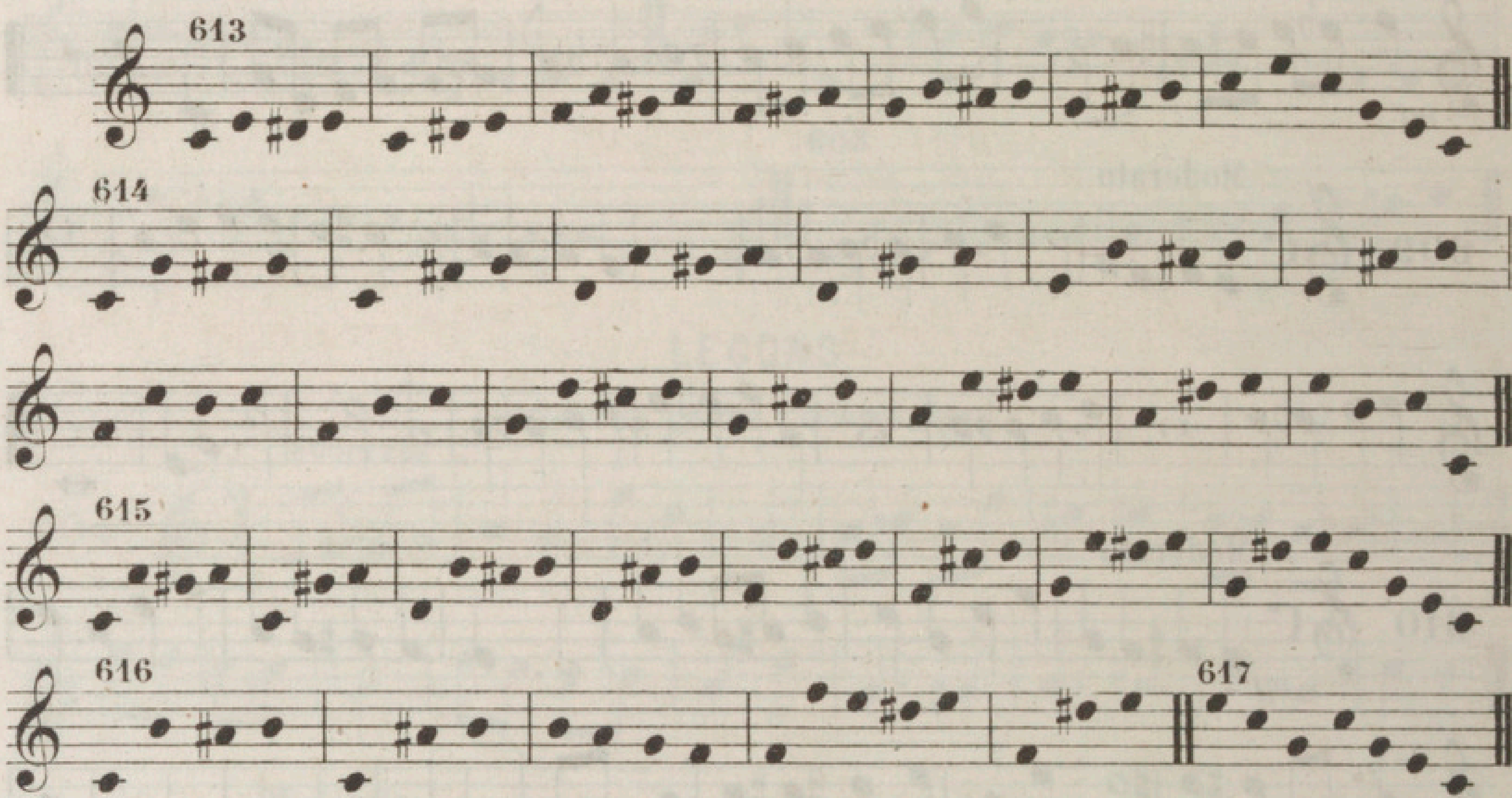
Moderato

607

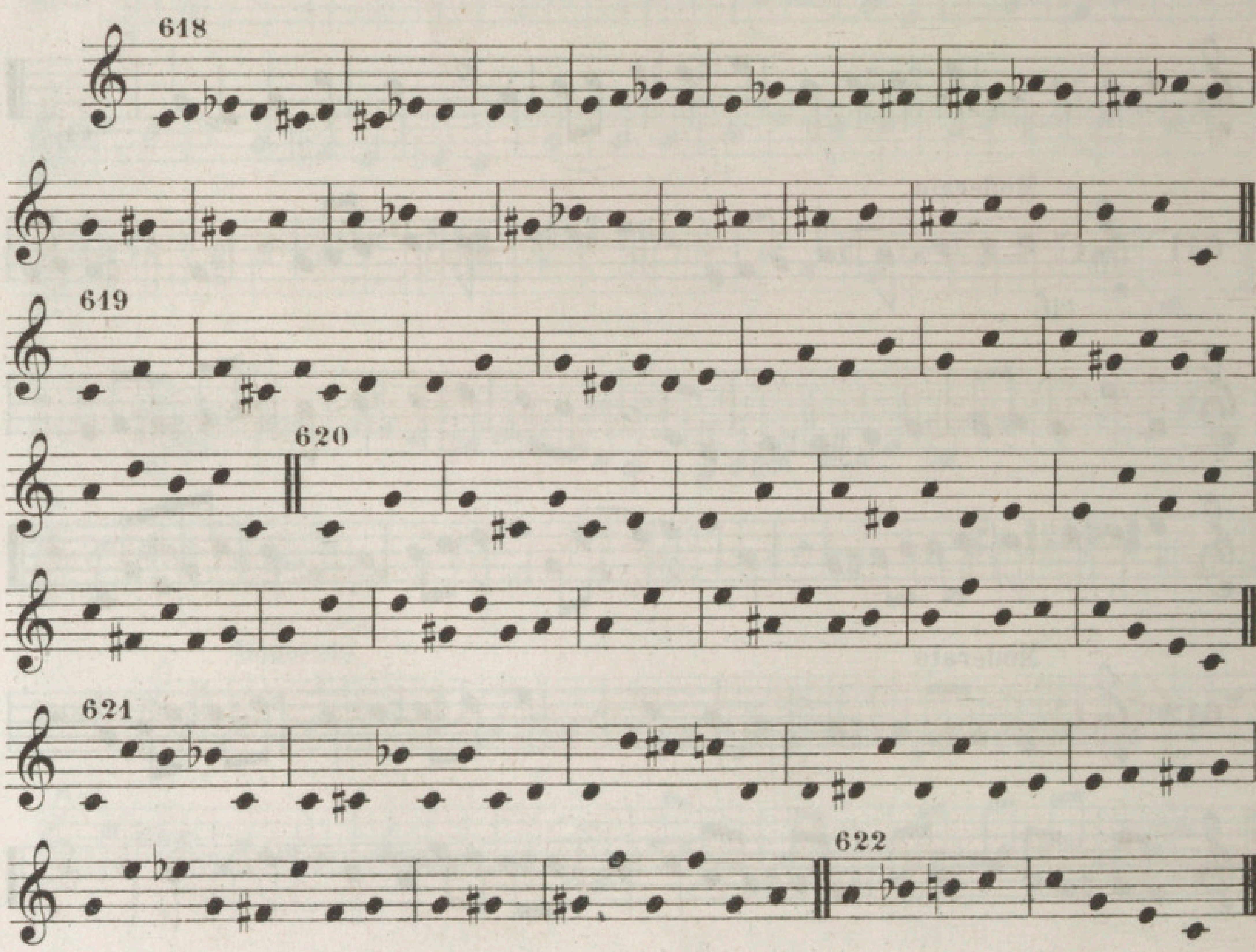



Moderato
608
p
mf
Moderato
609
Moderato
610
mf
Moderato
611
mf
Moderato
612

EXERCICES d'INTONATIONS
sur les intervalles augmentés.



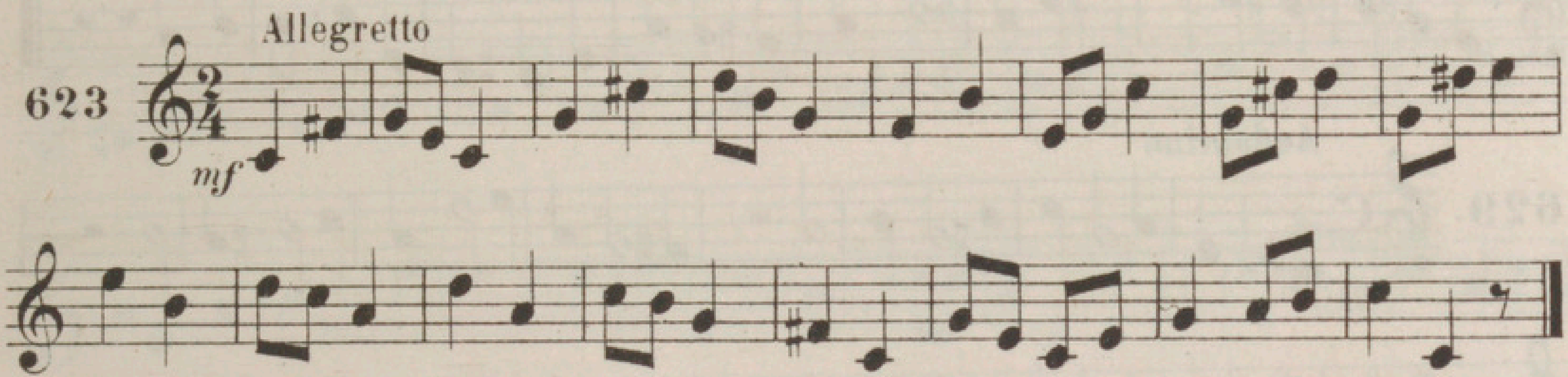
Sur les intervalles diminués.



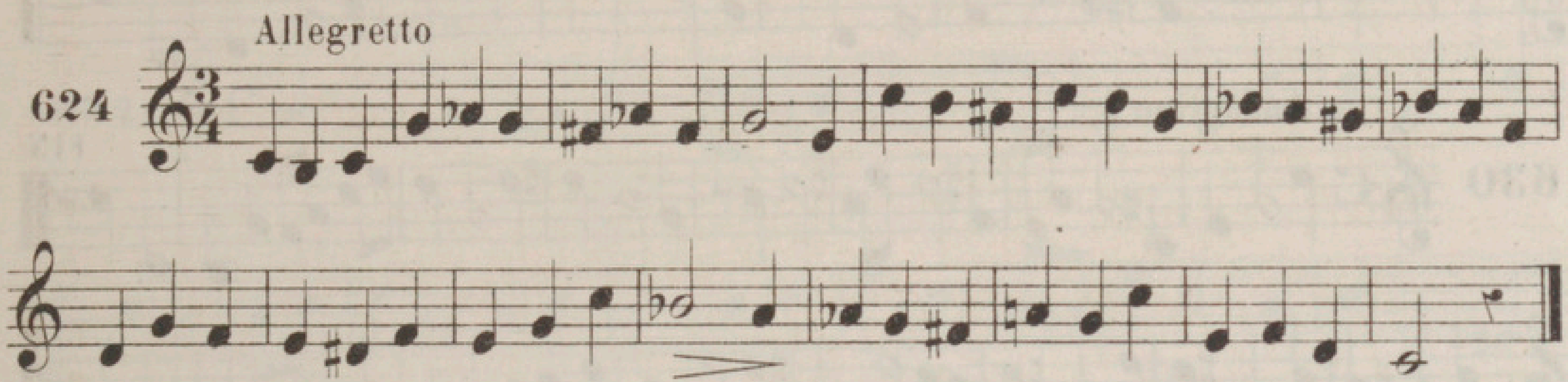
LEÇONS

sur les intervalles *diminués* et *augmentés*.

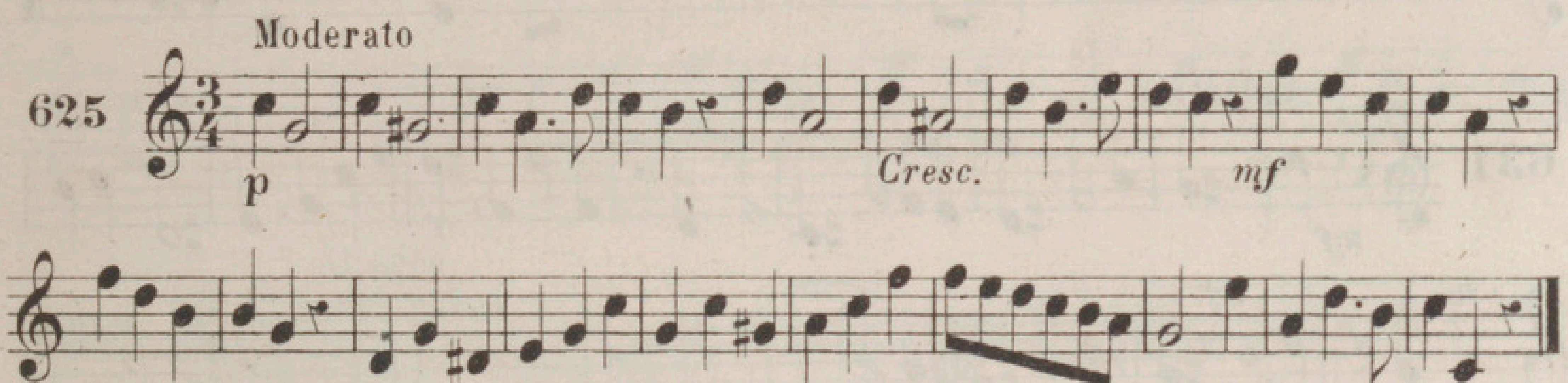
623



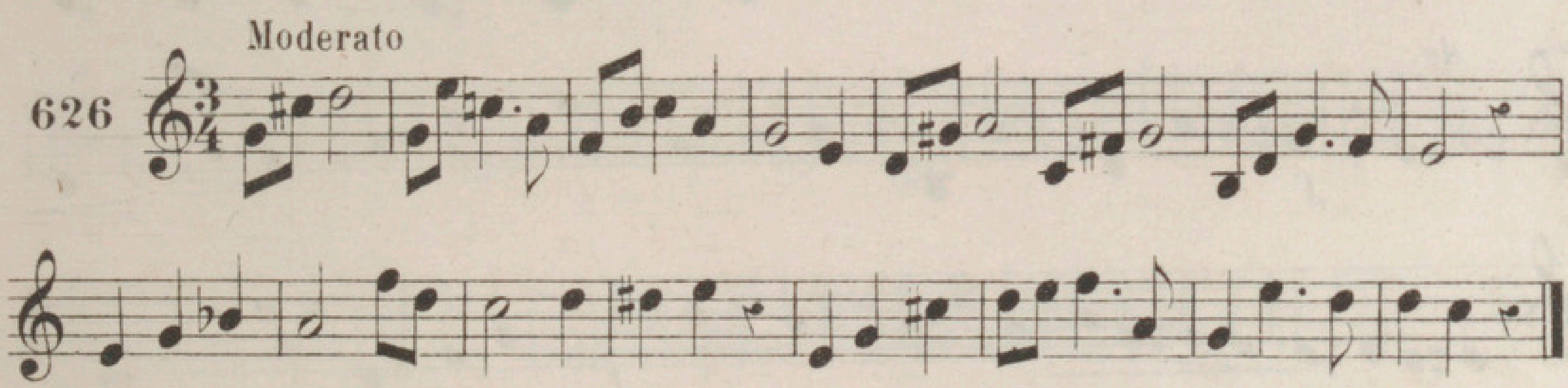
624



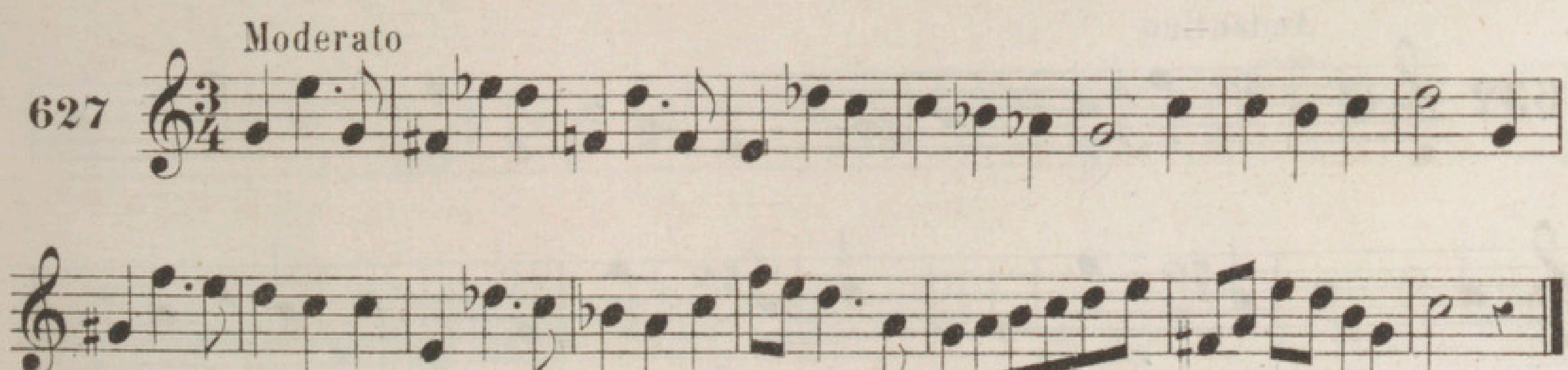
625



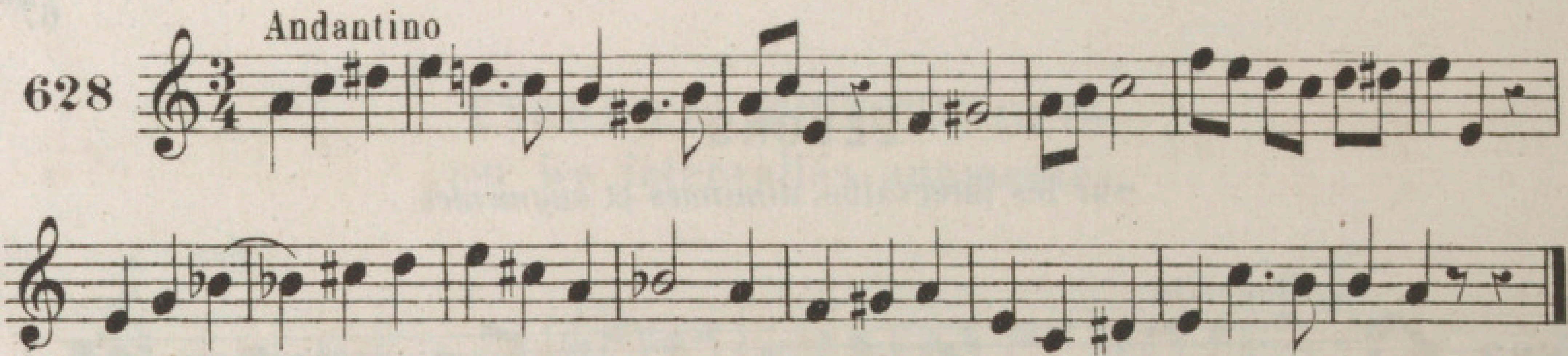
626



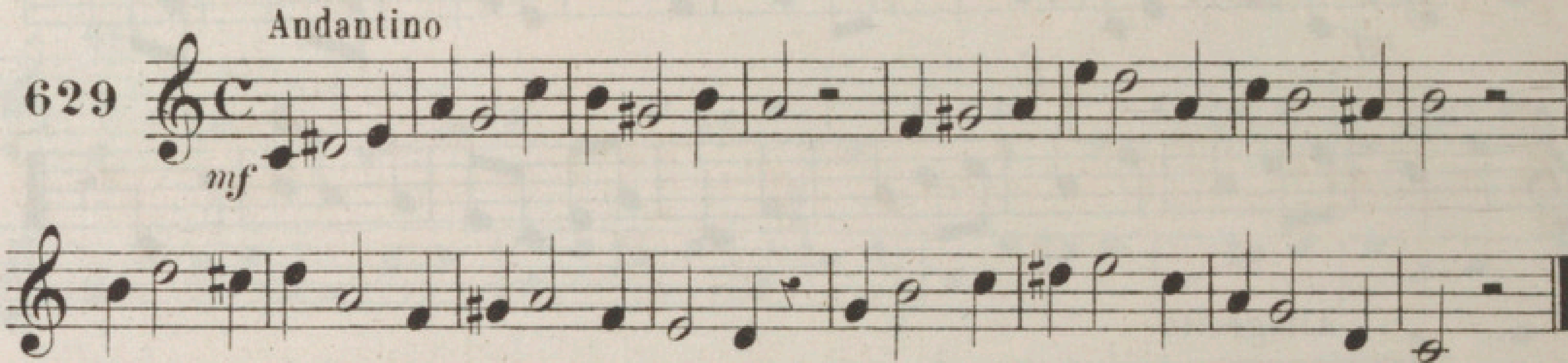
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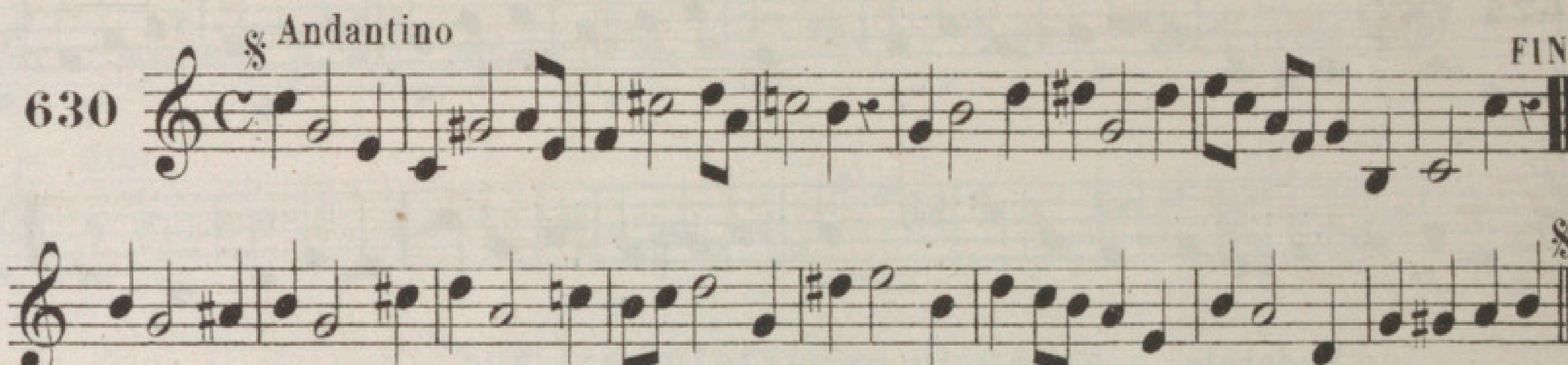
628



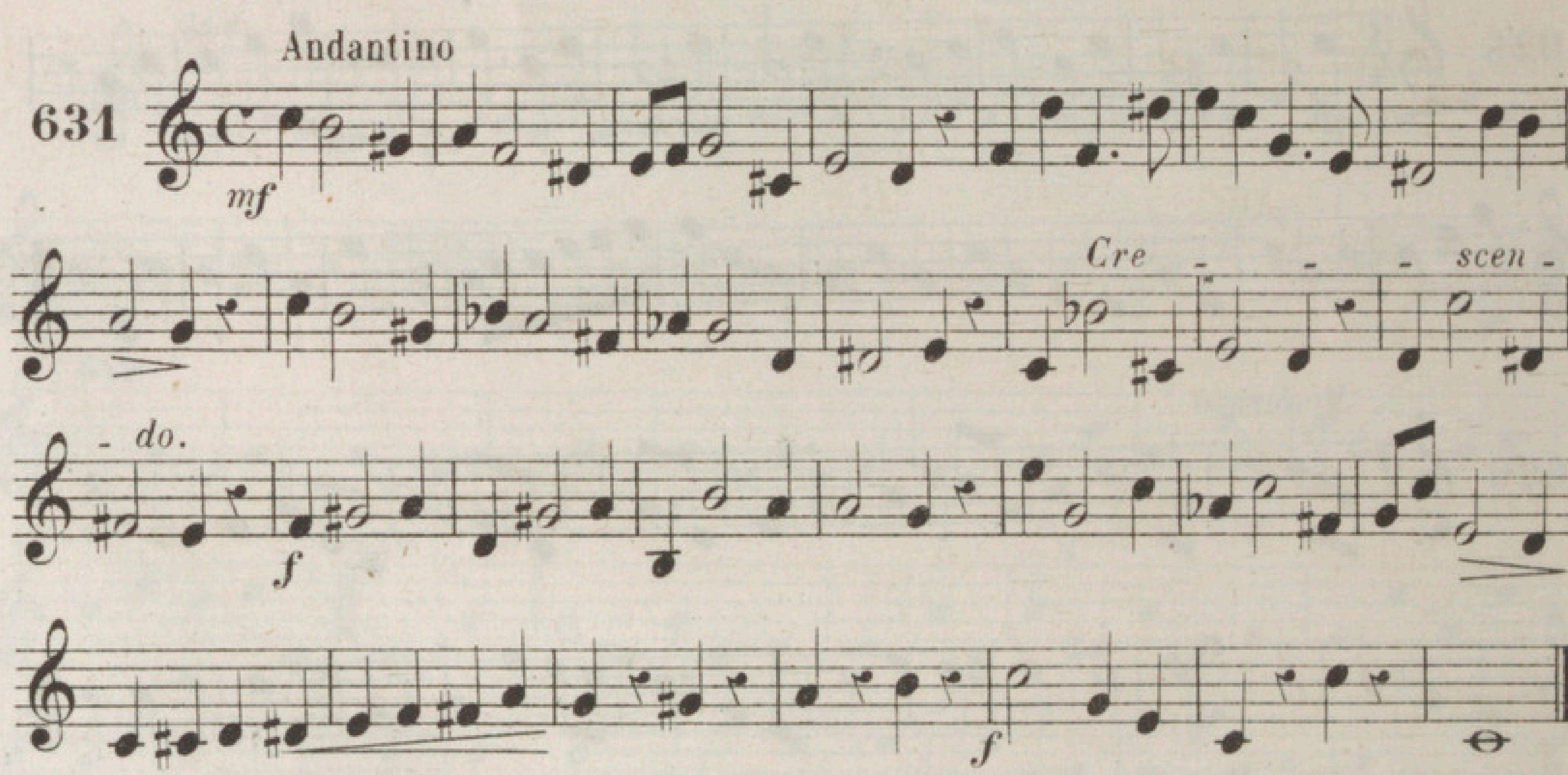
629



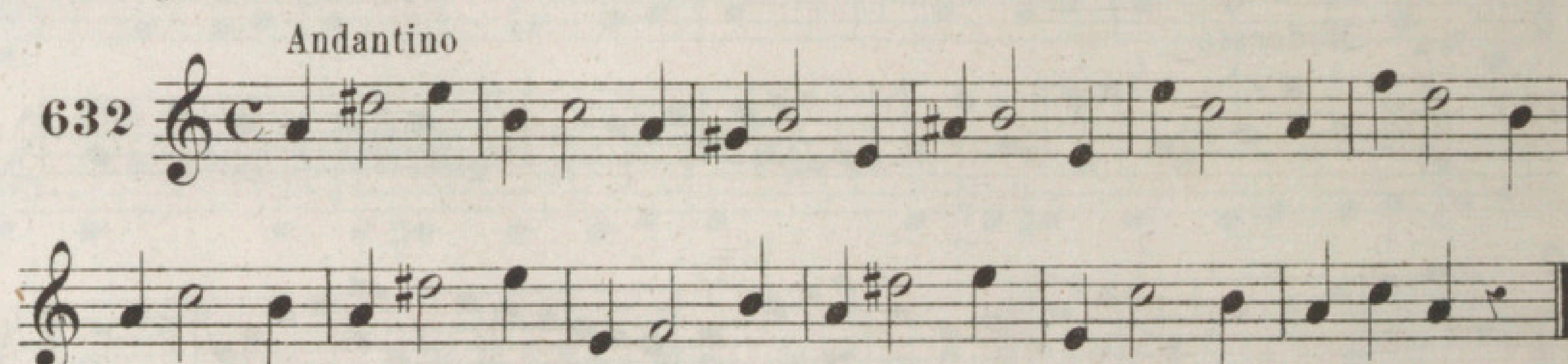
630



631

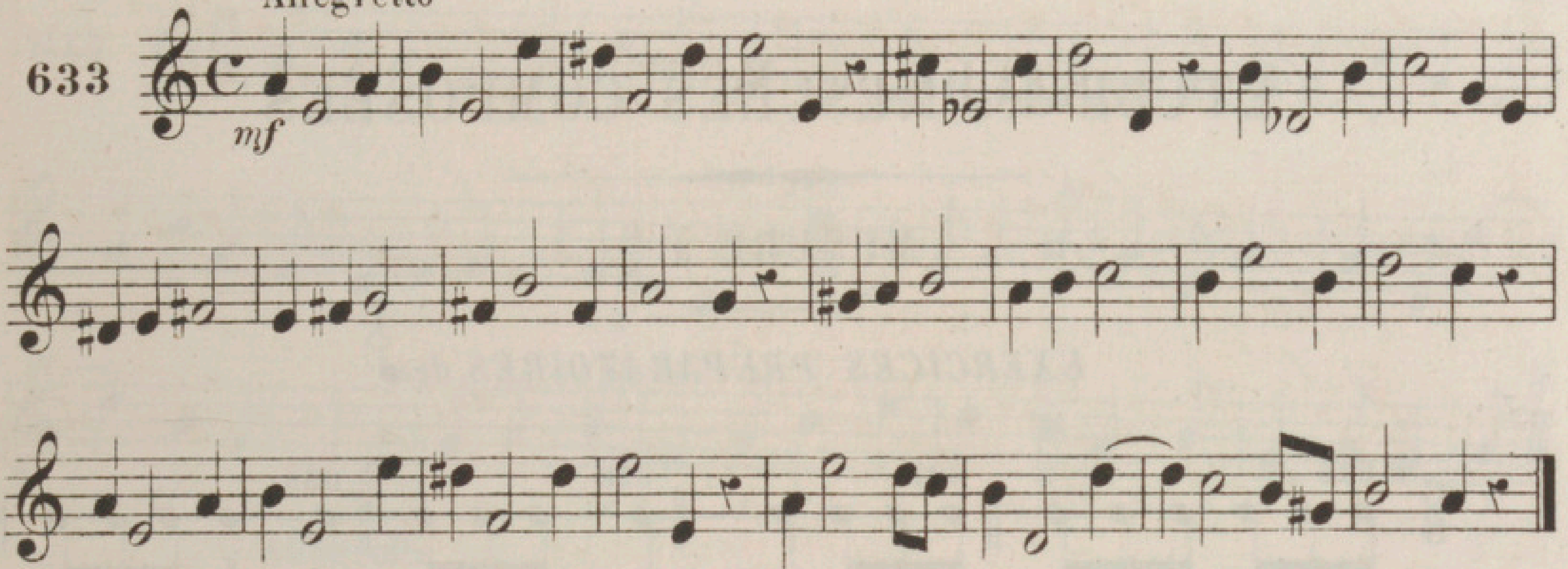


632



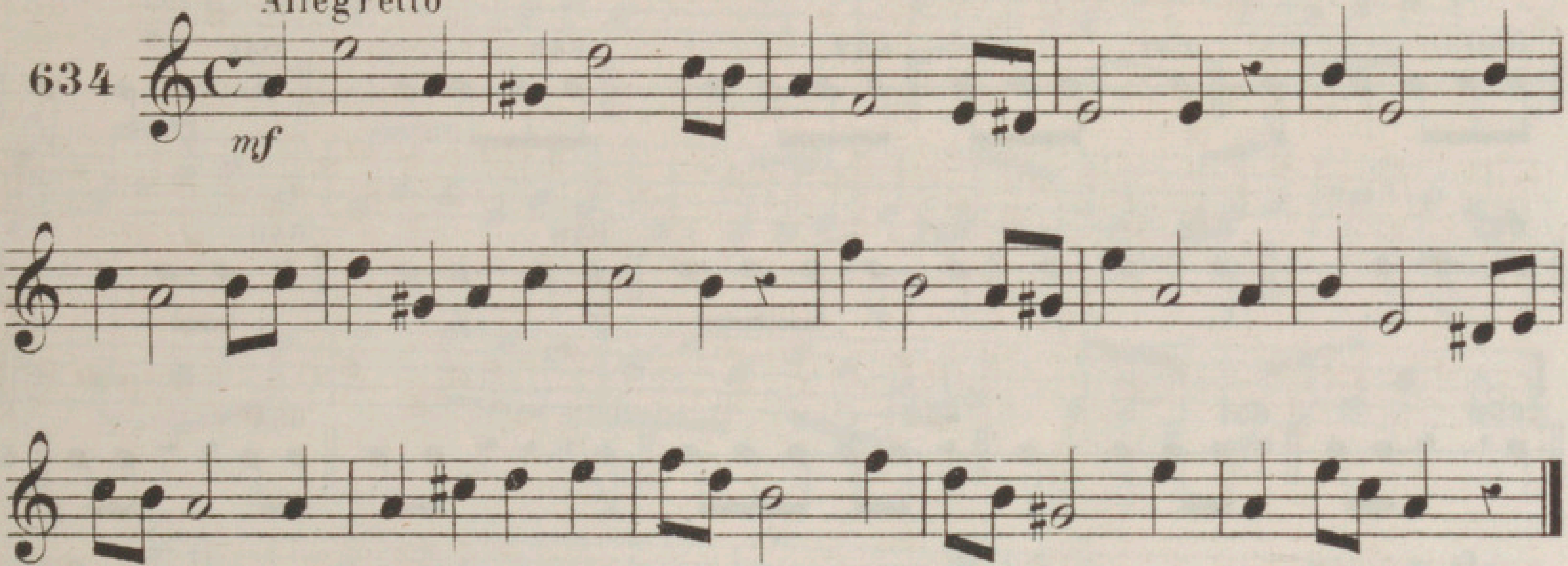
Allegretto

633



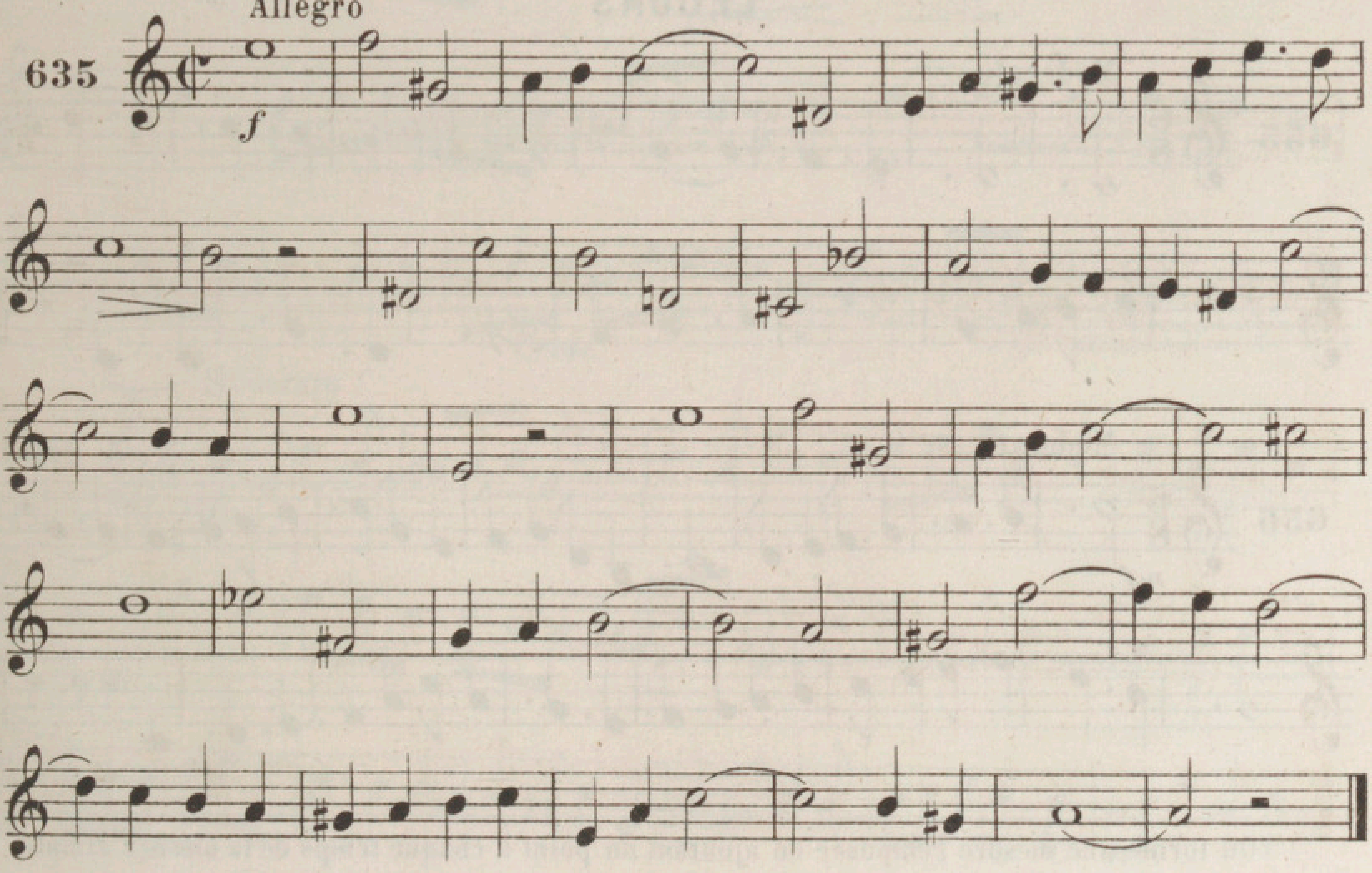
Allegretto

634



Allegro

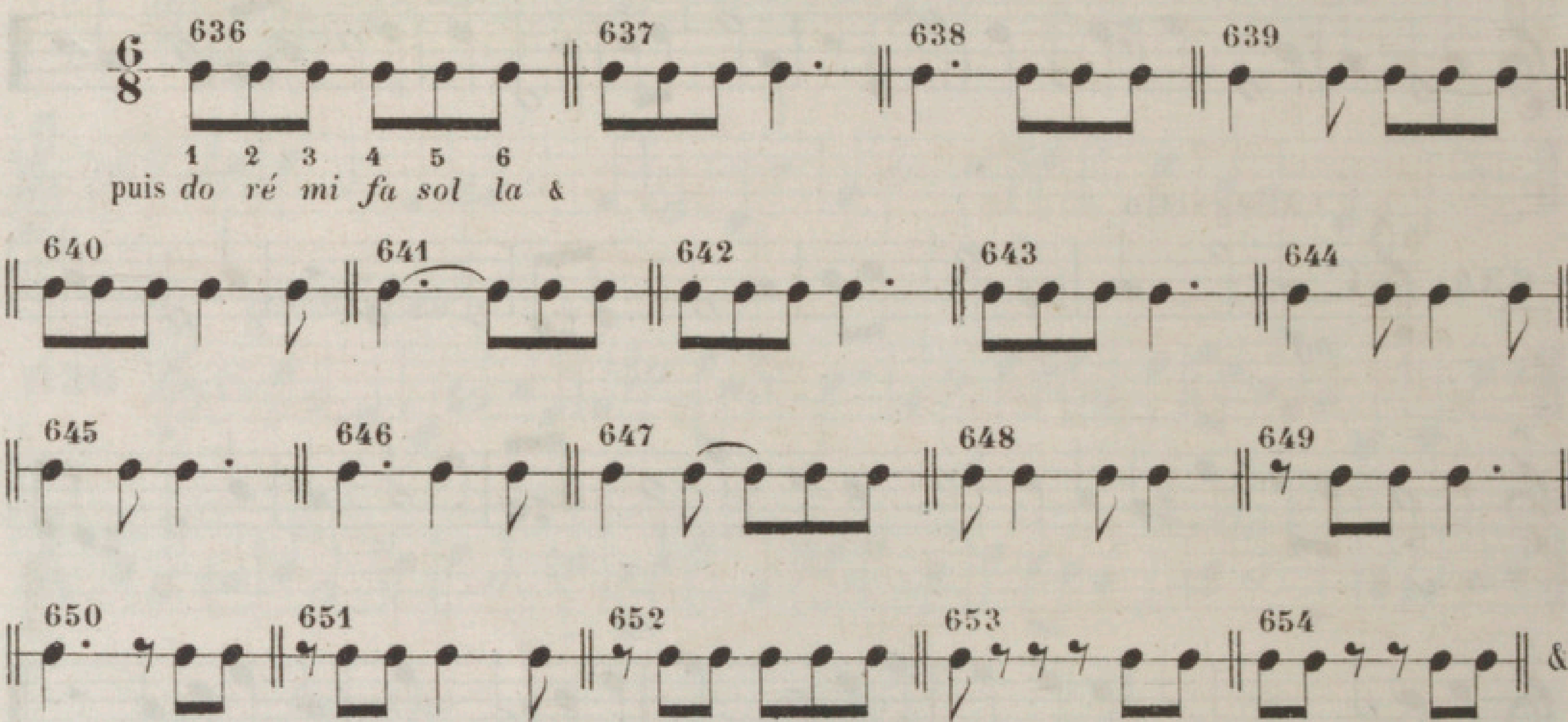
635



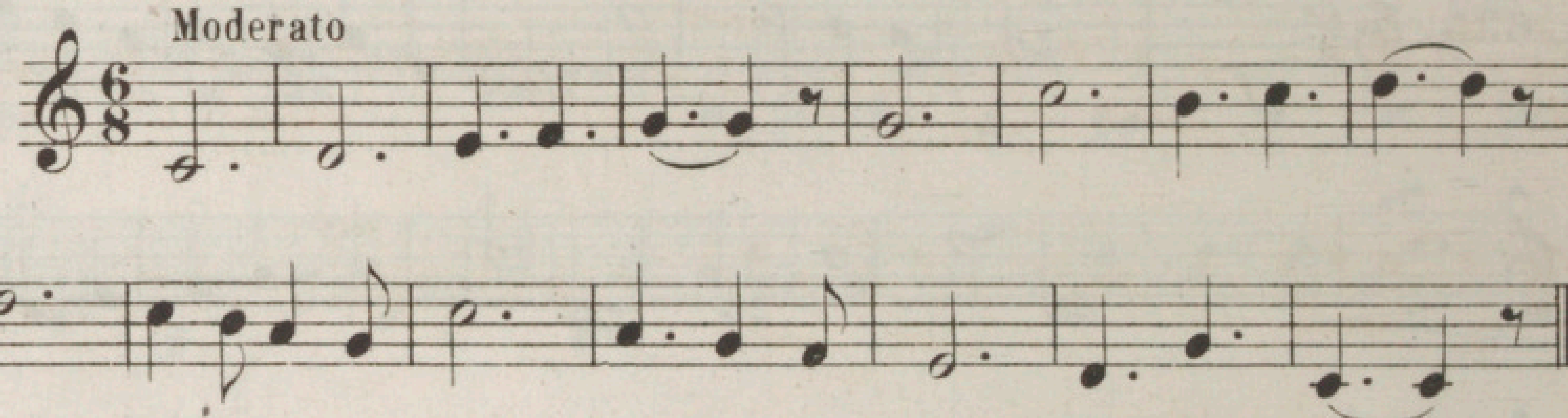
ÉTUDE des MESURES COMPOSÉES (*)

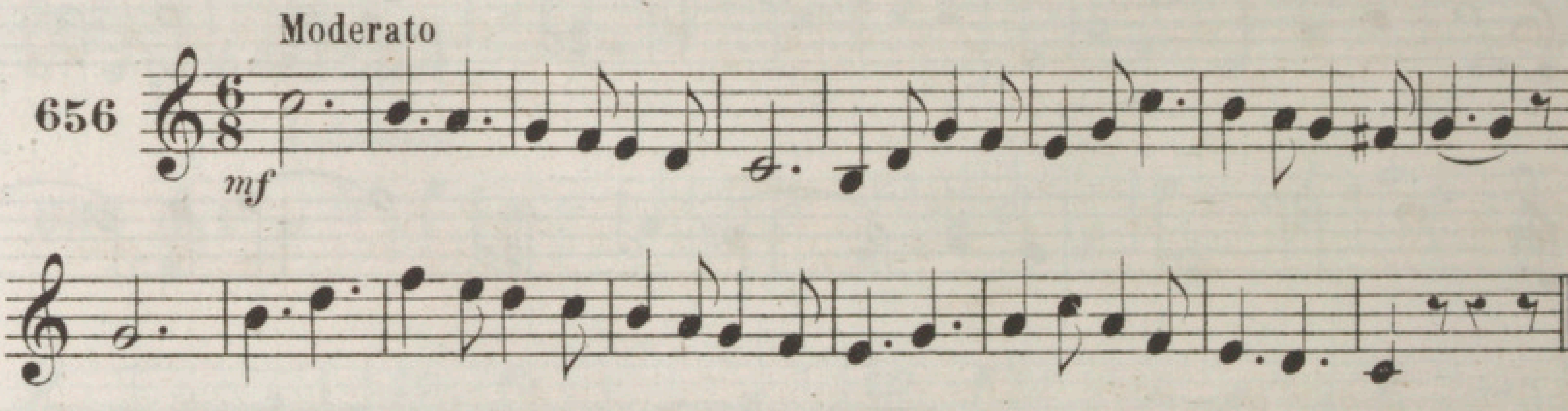
MESURE à $\frac{6}{8}$

EXERCICES PRÉPARATOIRES de ♪

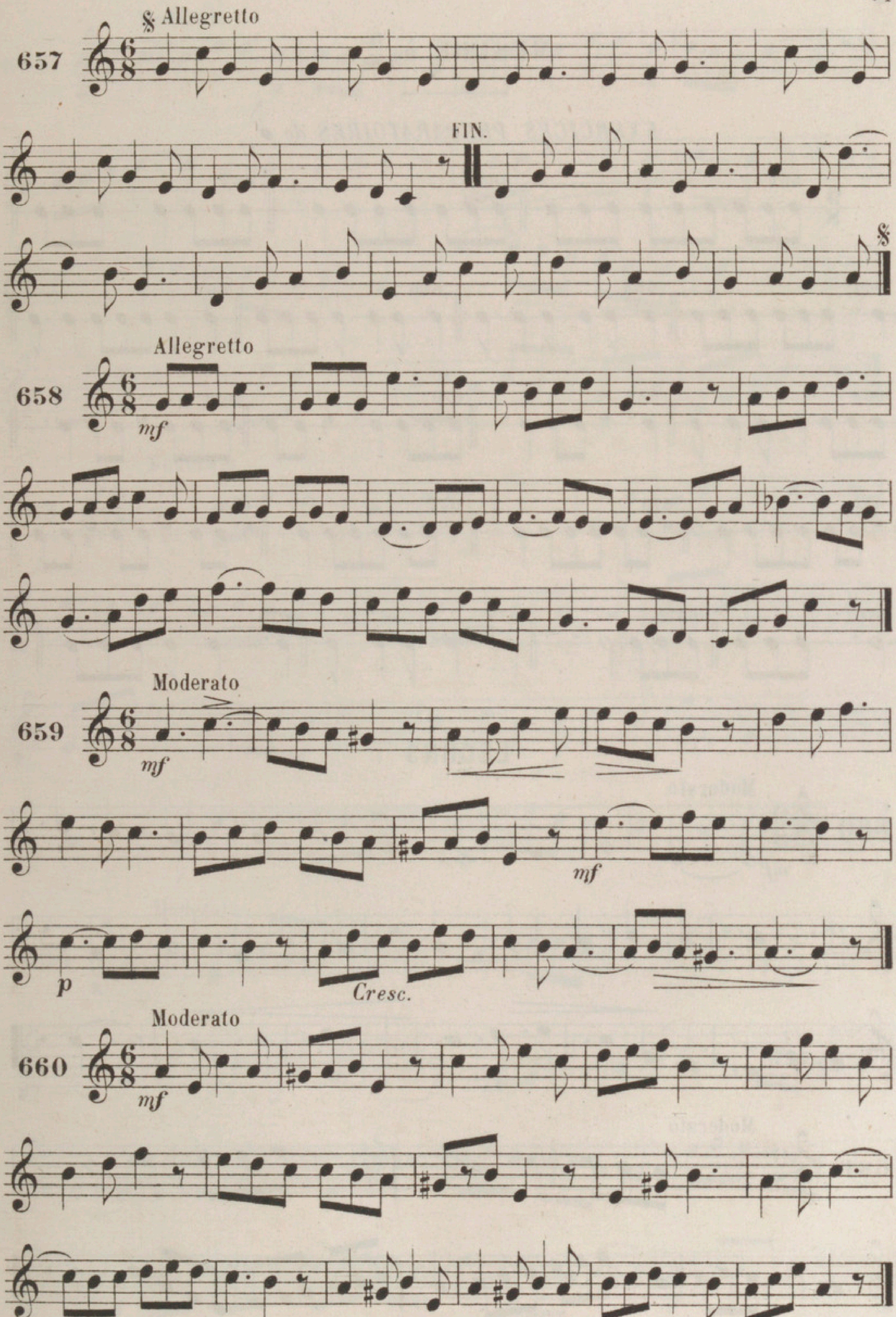


LEÇONS

655


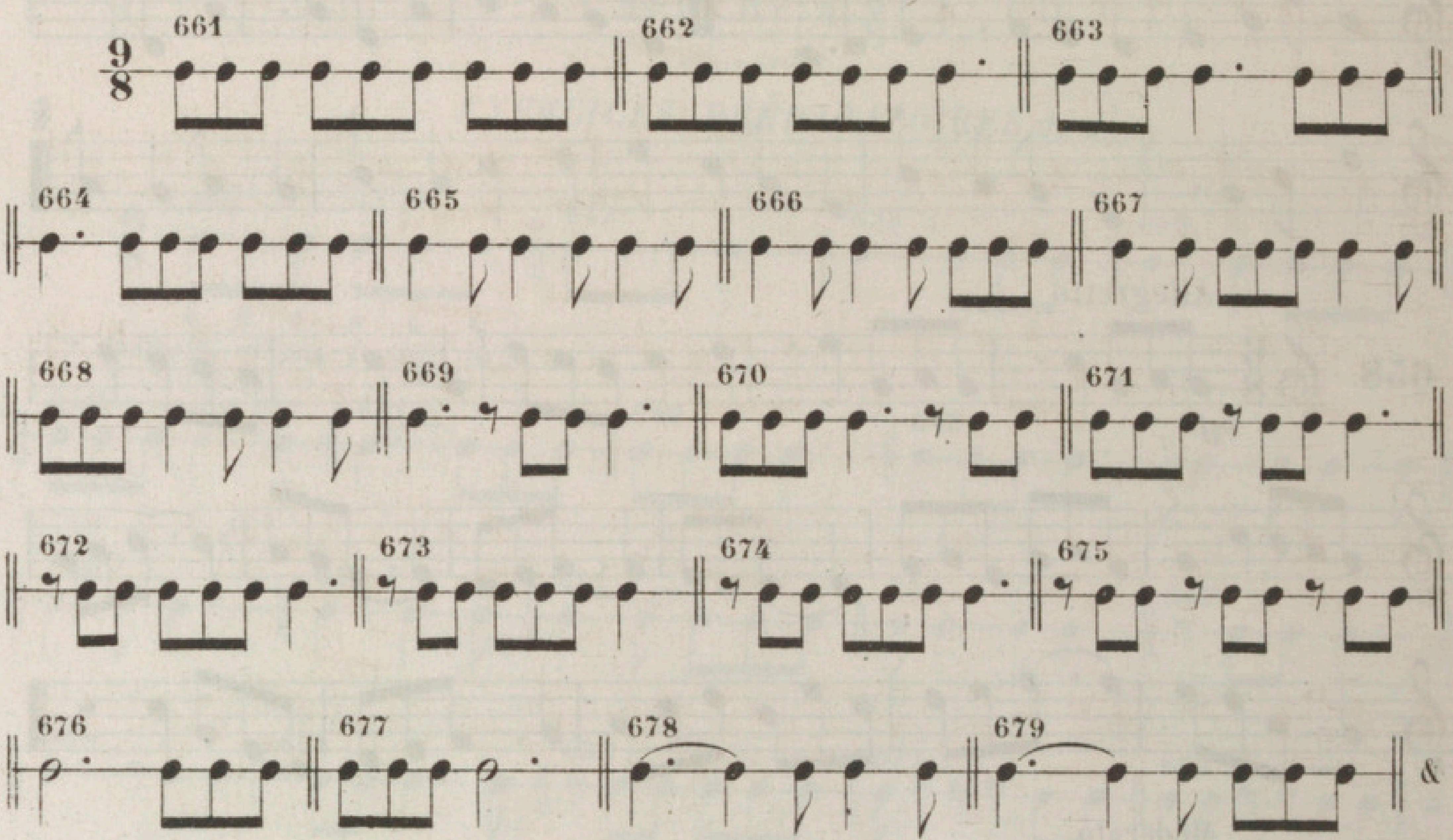
656


(*) On forme une mesure composée en ajoutant un point à chaque temps de la mesure simple

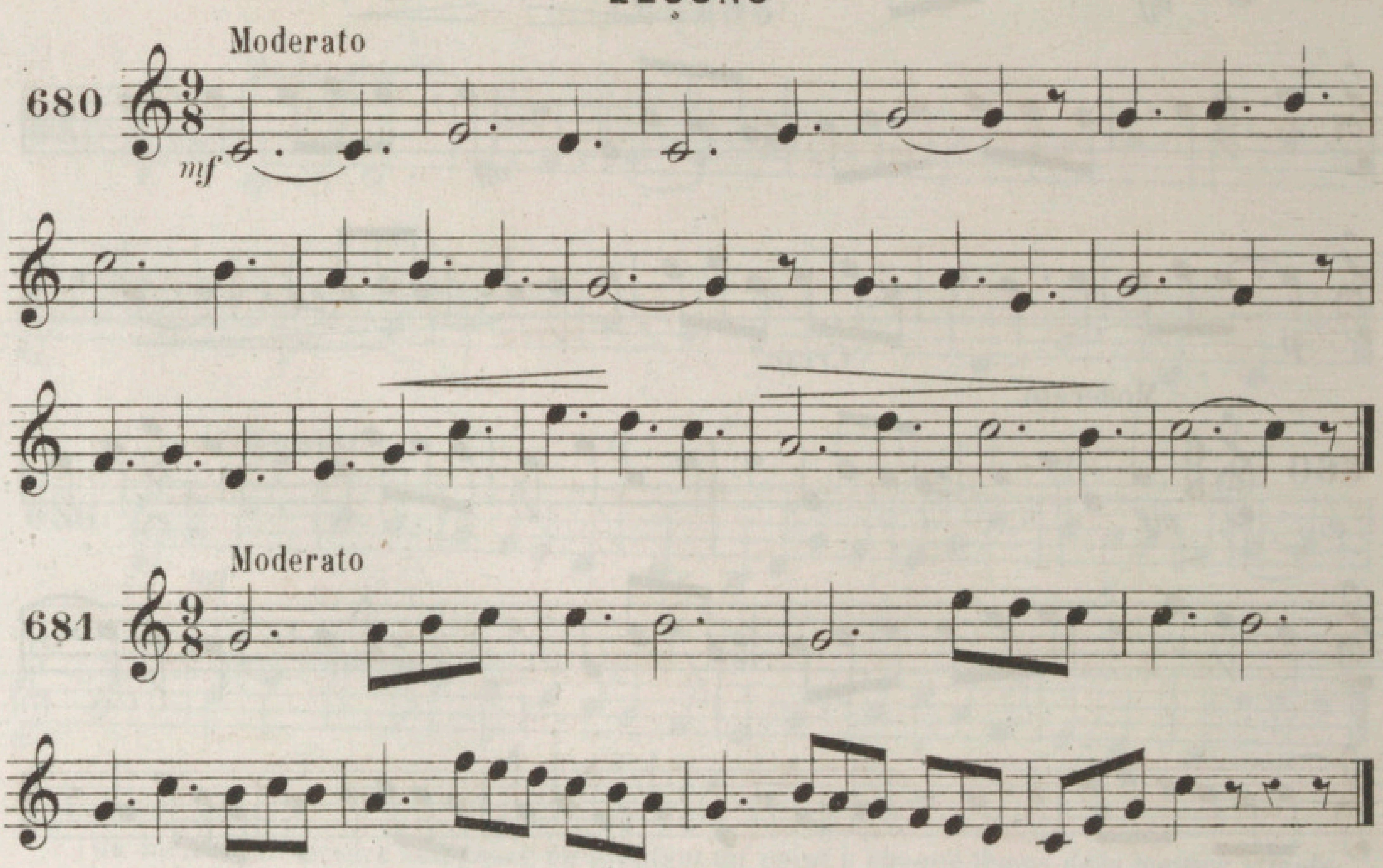

Allegretto
657
FIN.
Allegretto
658
mf
Moderato
659
mf
mf
p
Cresc.
Moderato
660
mf

MESURE à $\frac{9}{8}$

EXERCICES PRÉPARATOIRES de ♪

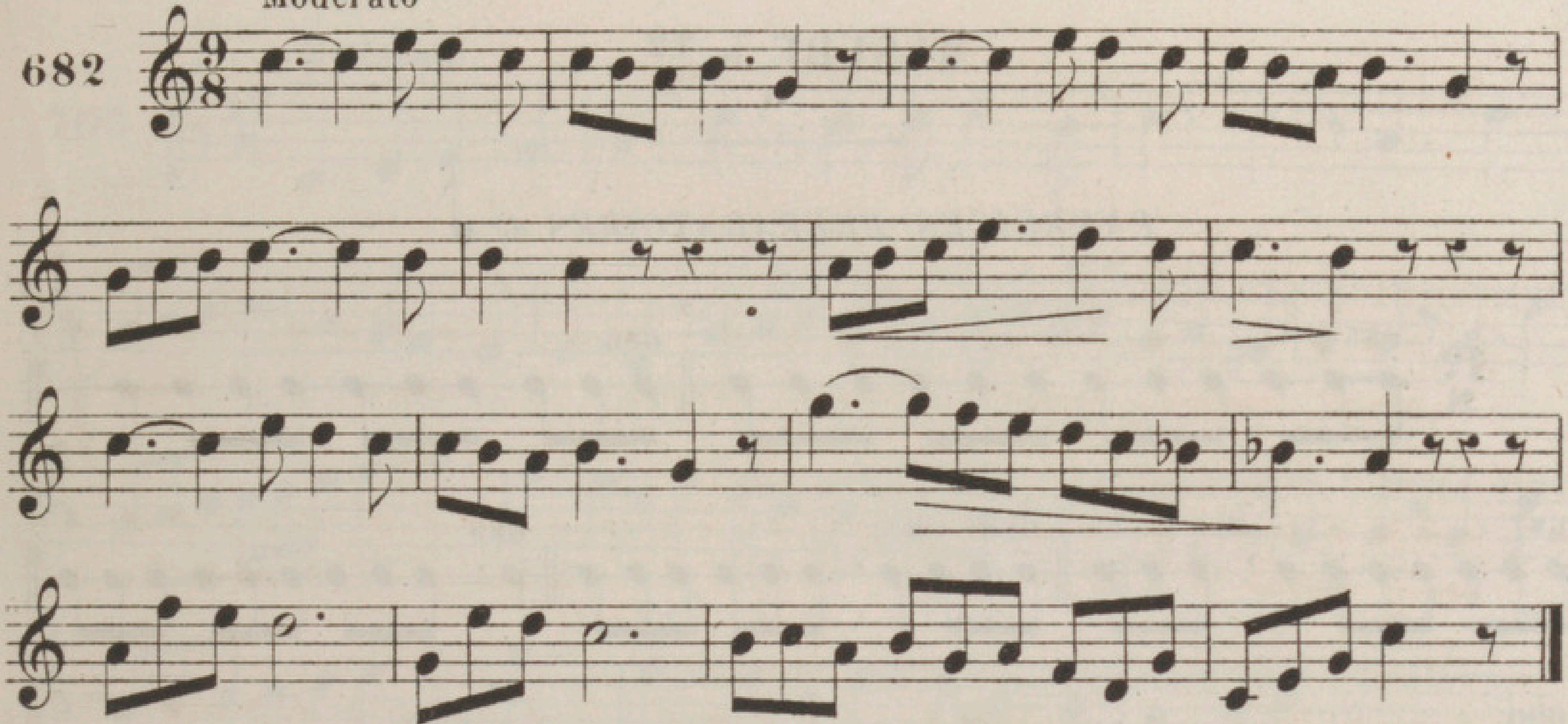


LEÇONS



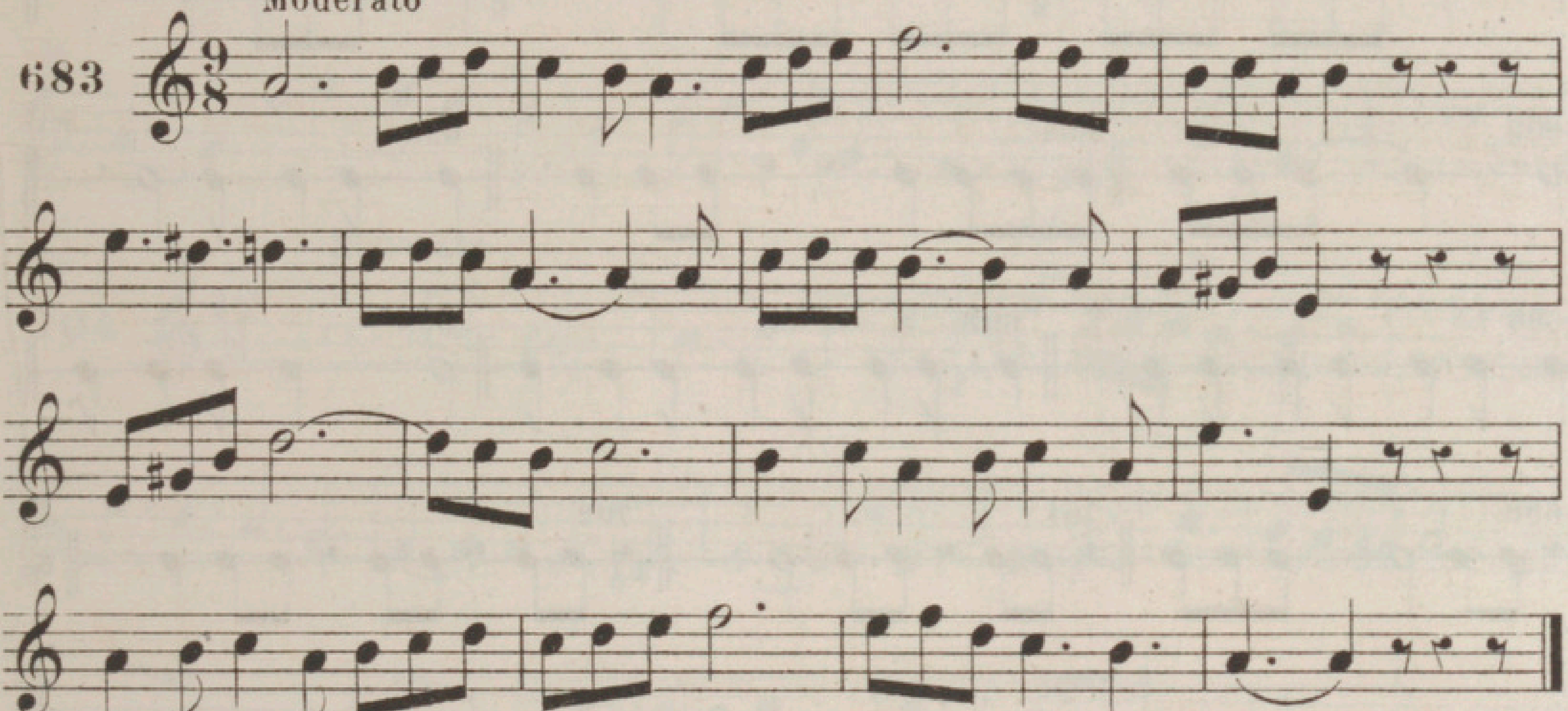
Moderato

682



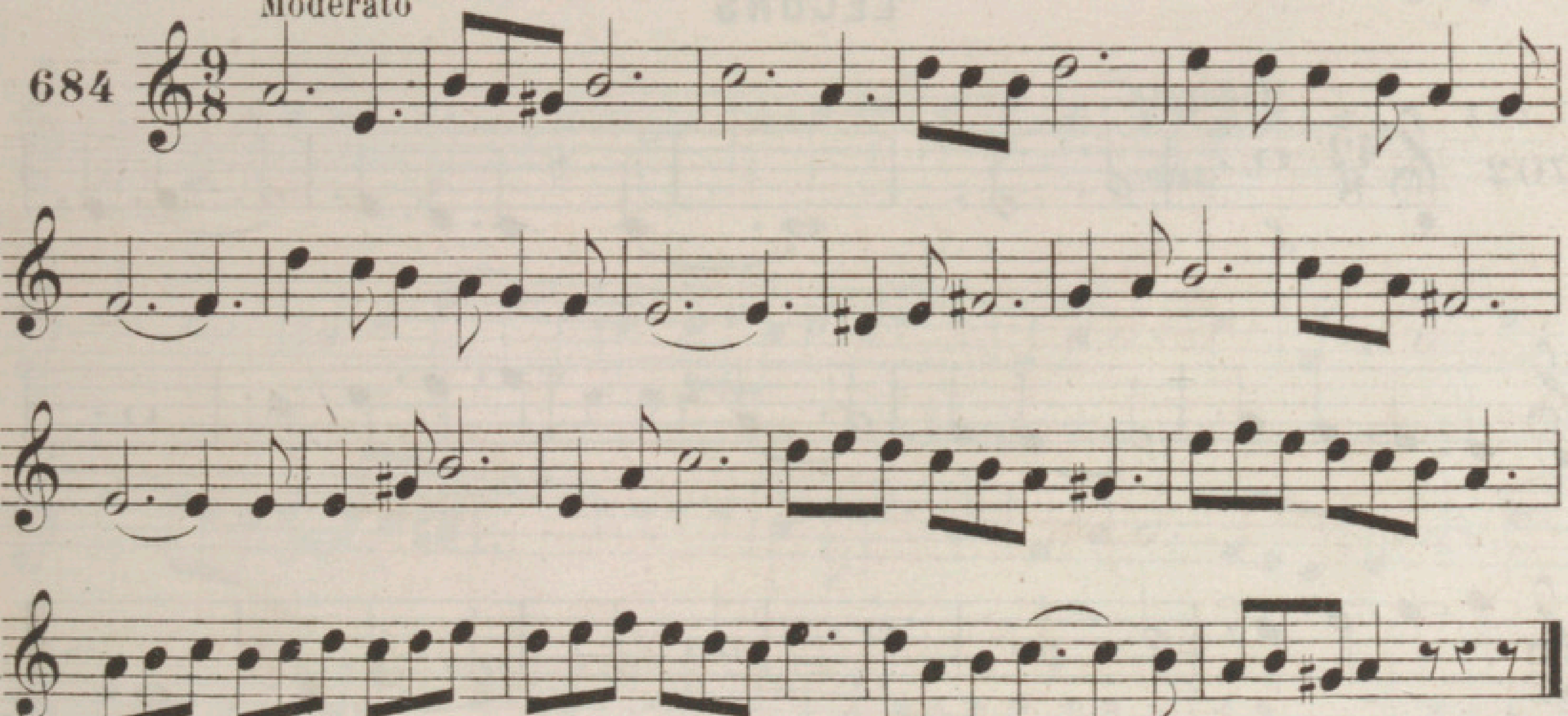
Moderato

683



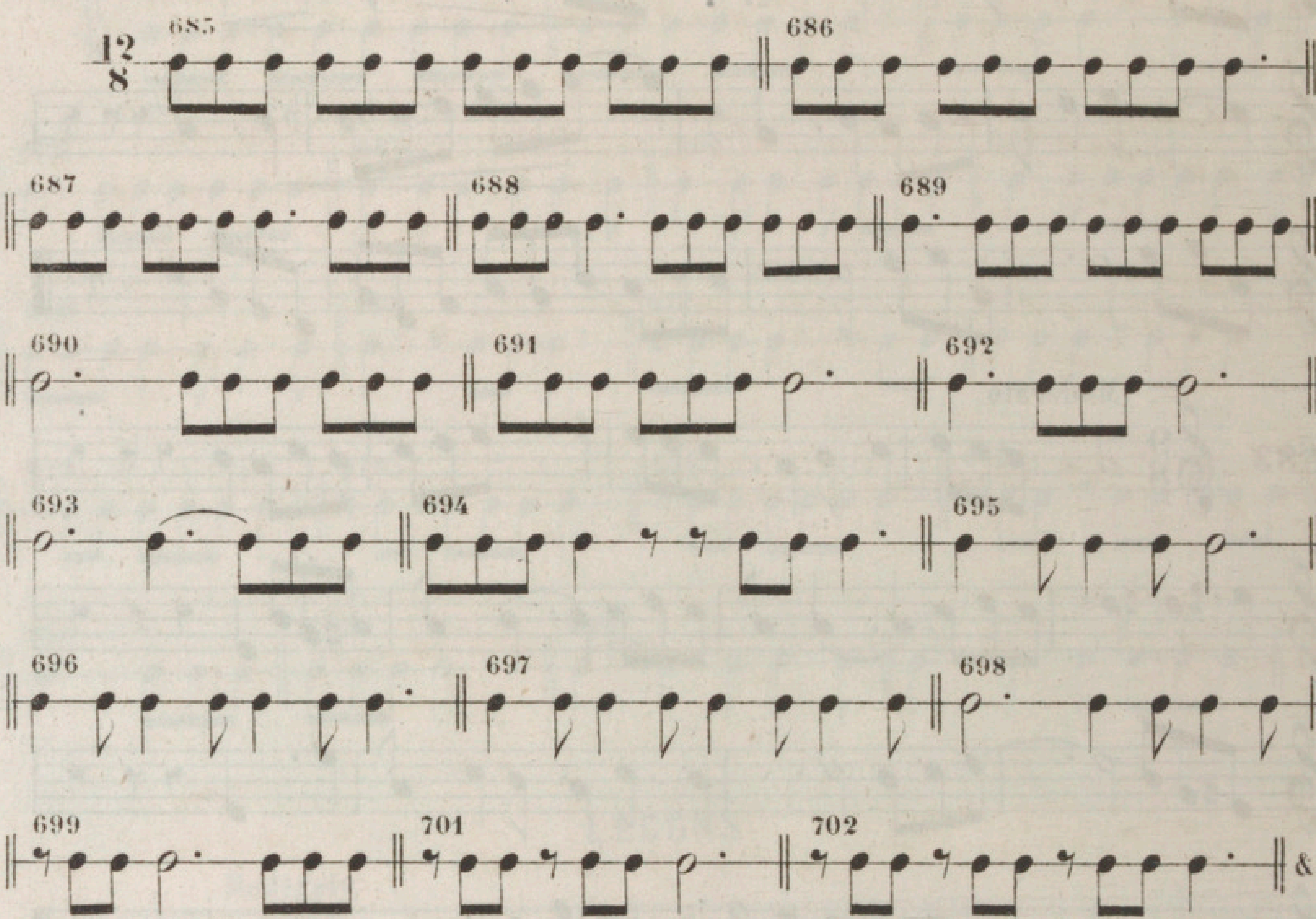
Moderato

684

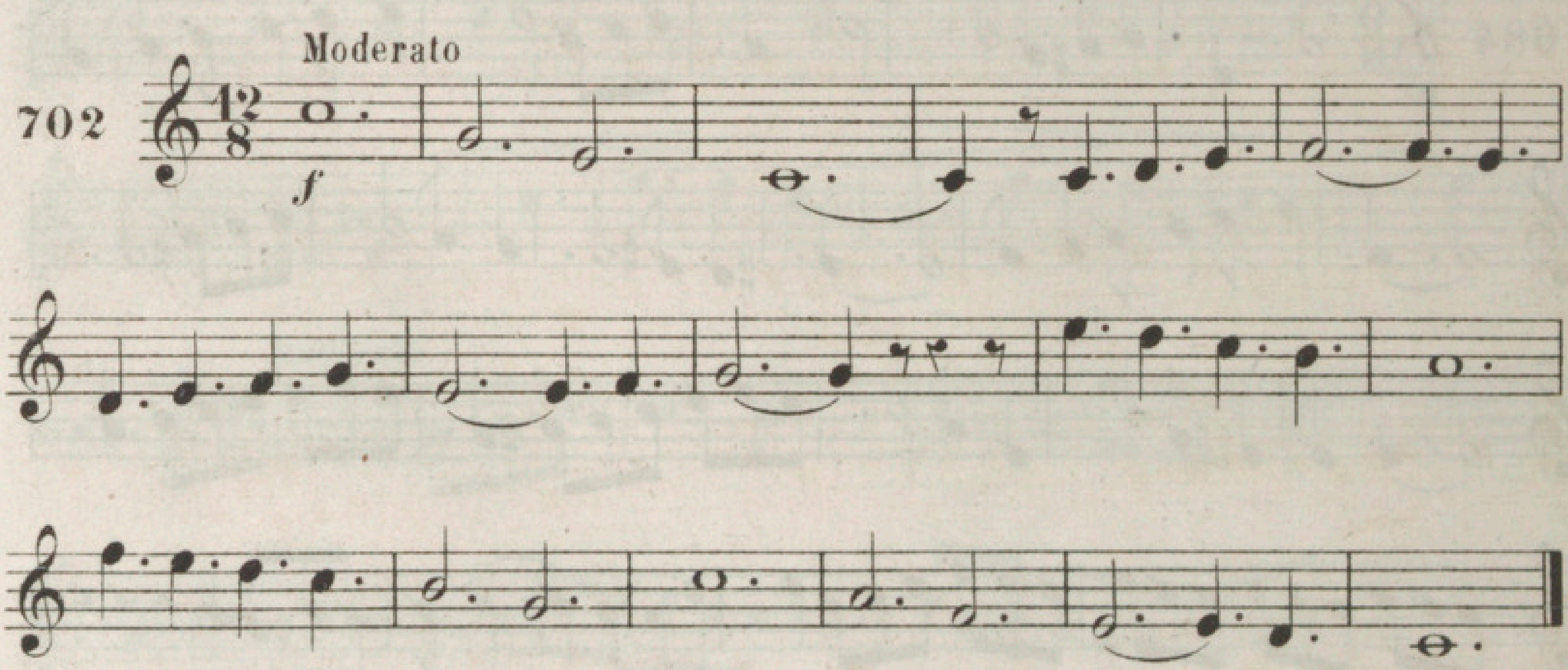


MESURE à $\frac{12}{8}$

EXERCICES PRÉPARATOIRES de ♪

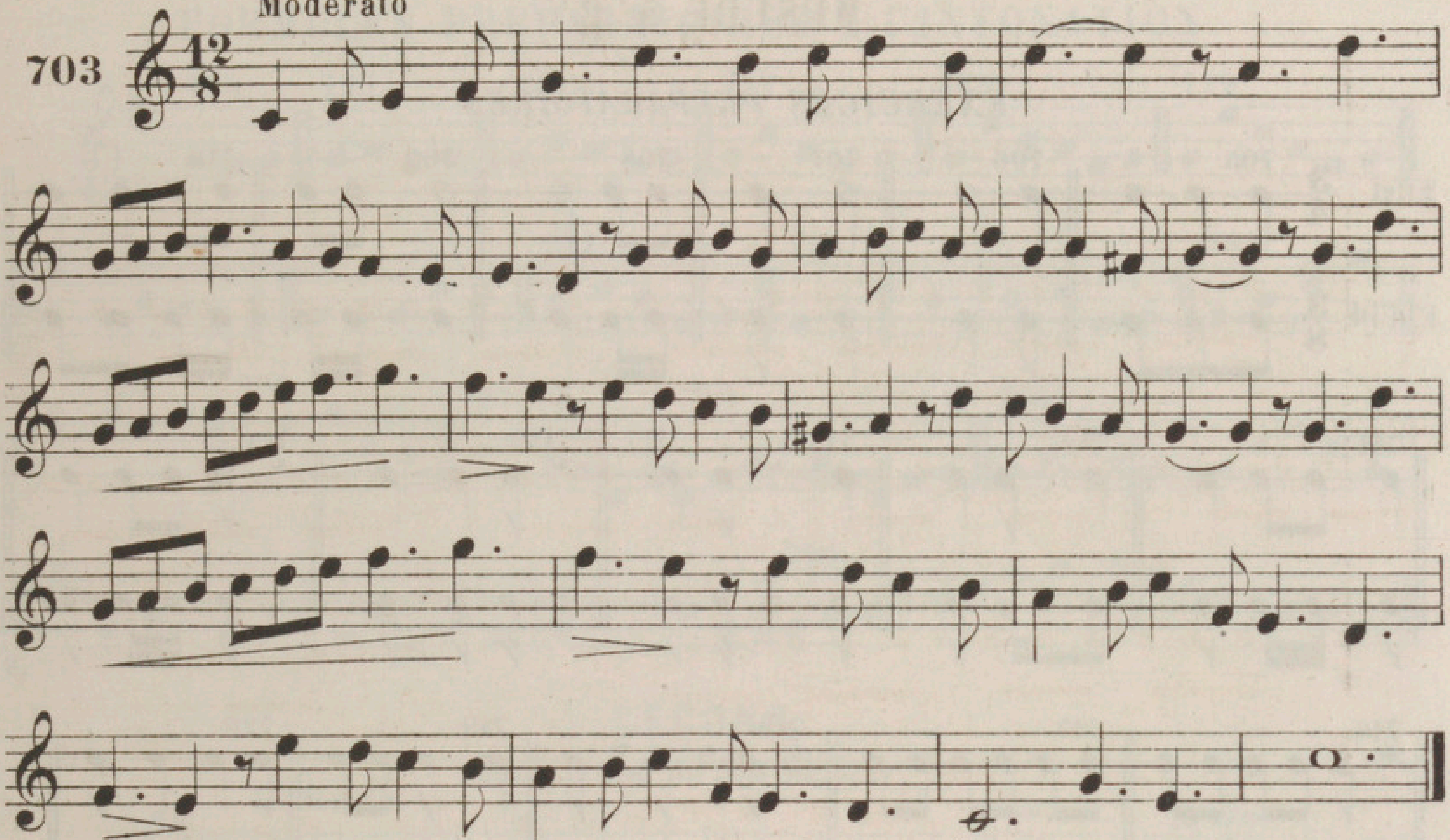


LEÇONS



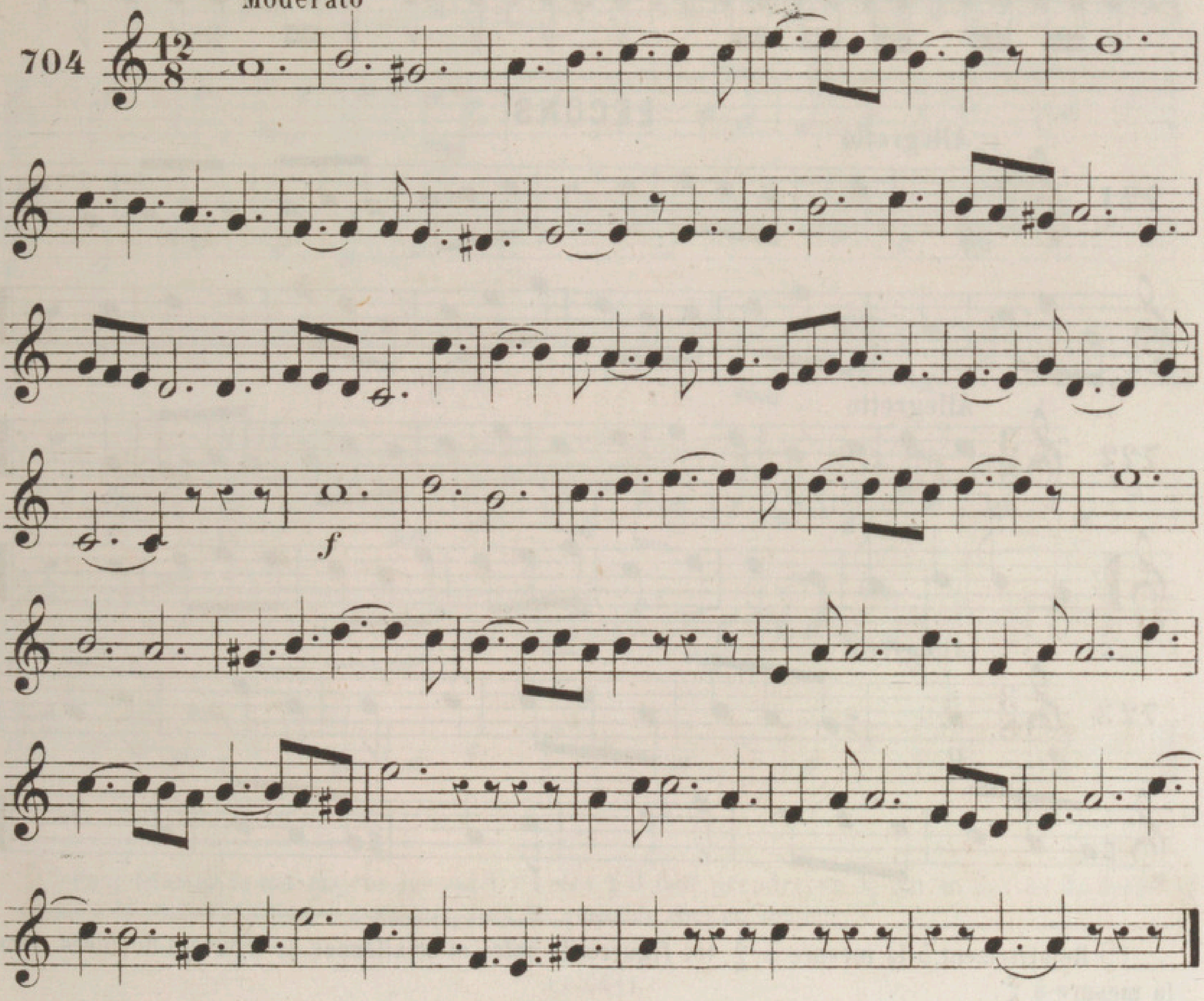
Moderato

703
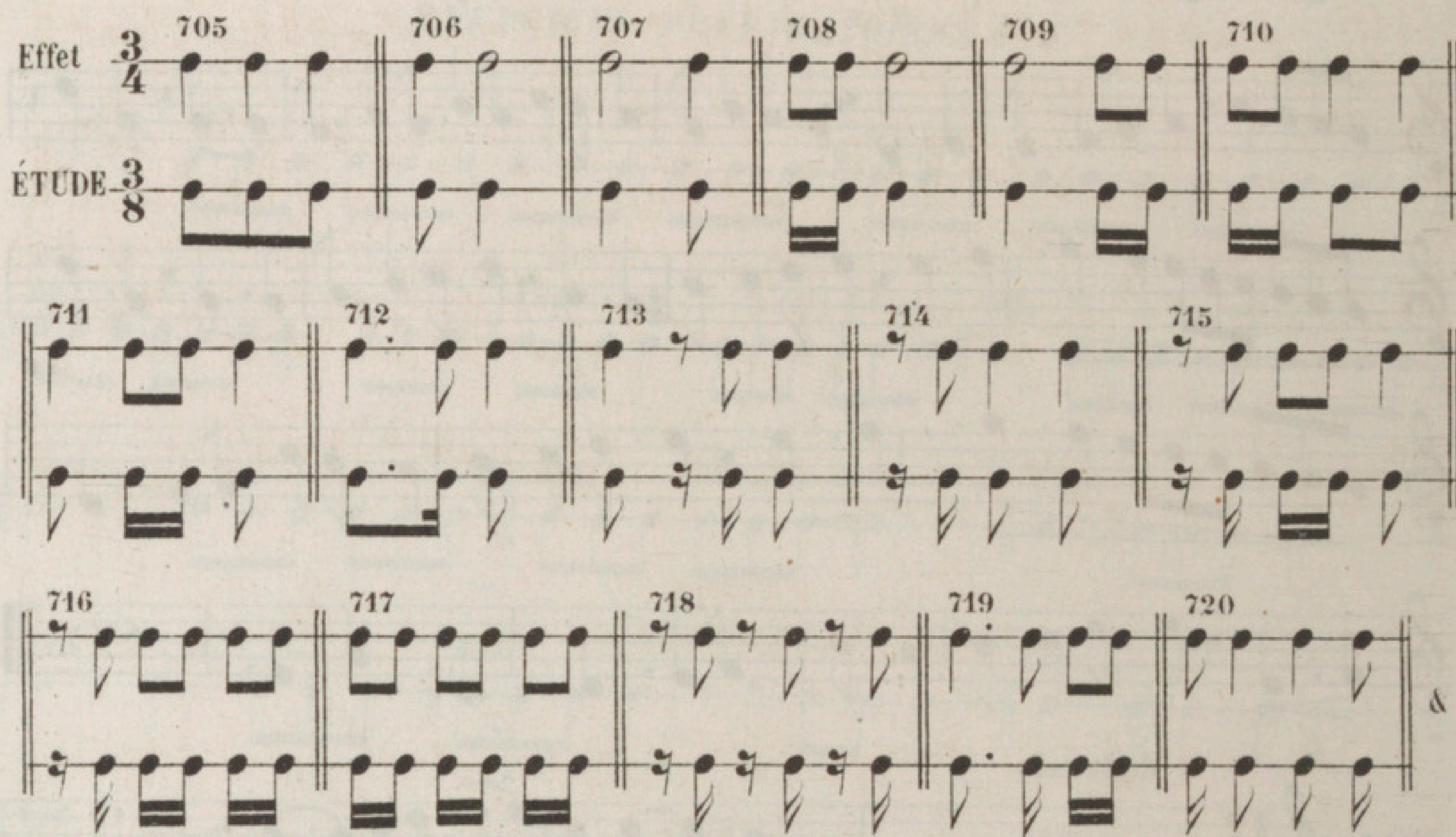


Moderato

704
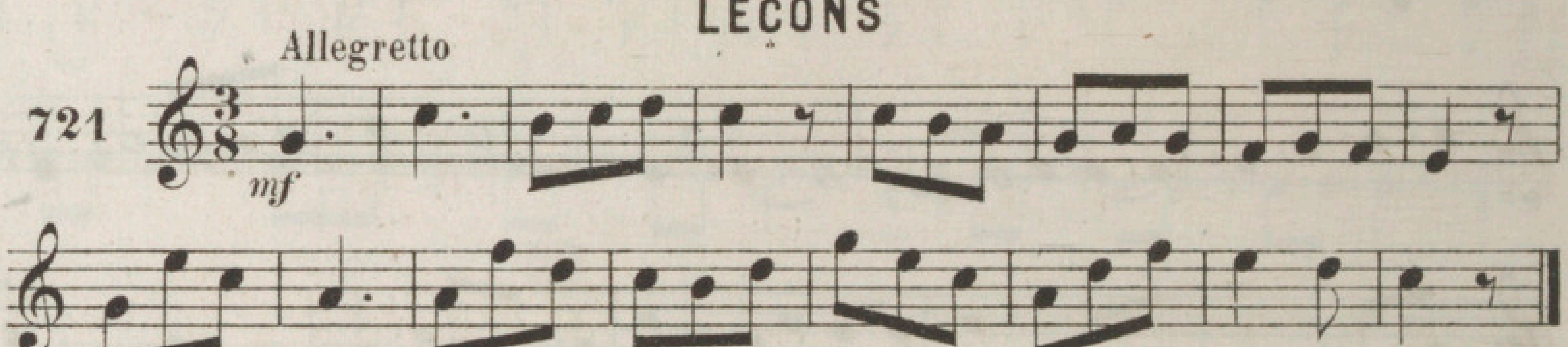


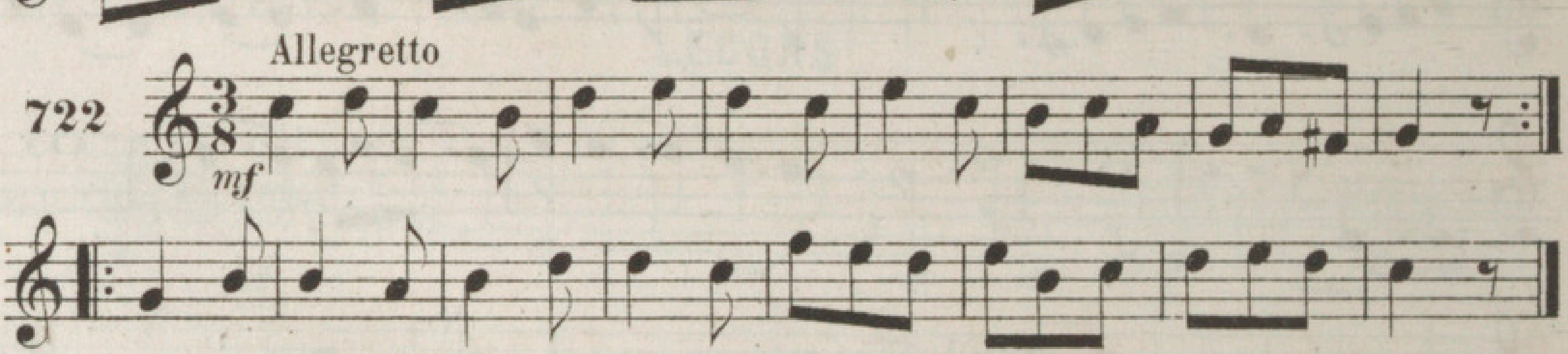
MESURE à $\frac{3}{8}$ (*)

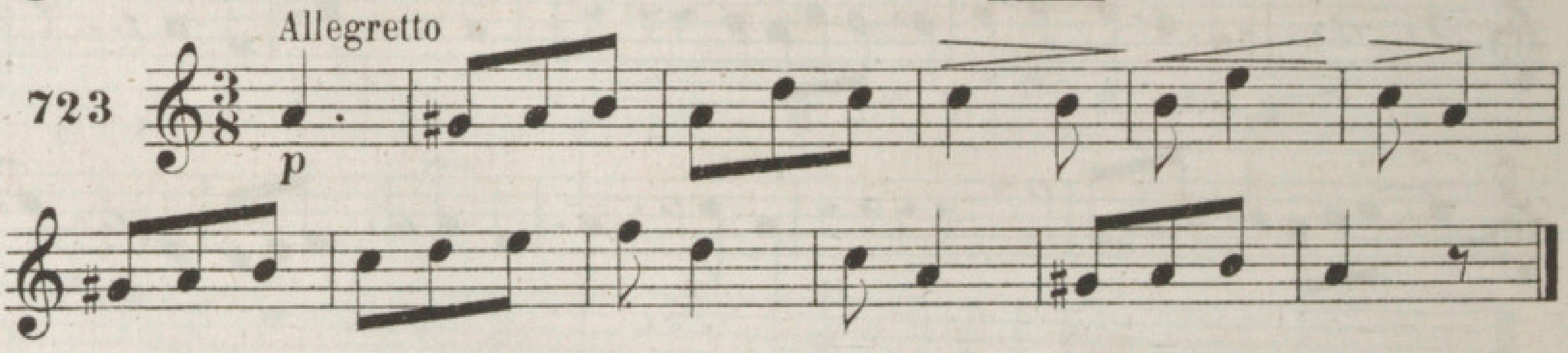
EXERCICES PRÉPARATOIRES



LEÇONS



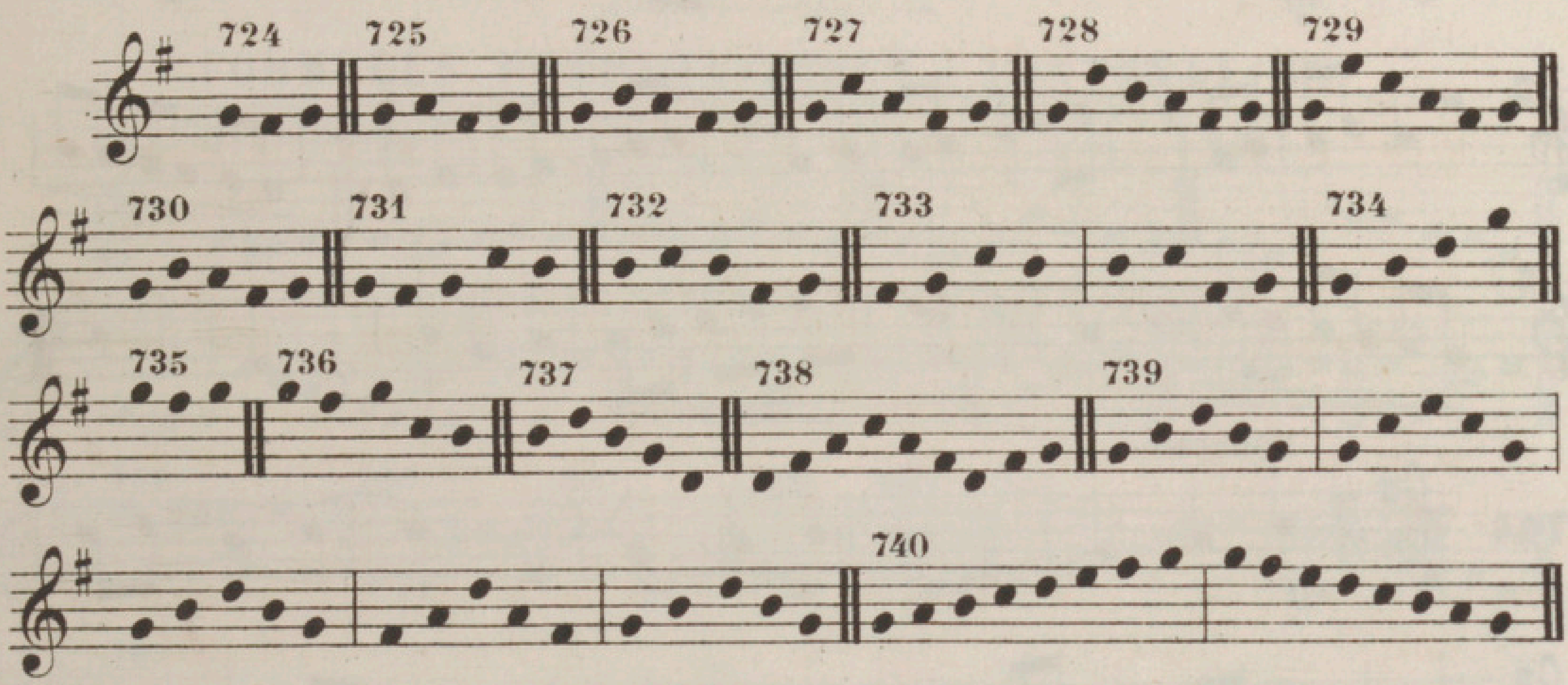




(*) Relativement à la mesure à $\frac{3}{4}$, les figures de notes et de silences se trouvent doublées dans la mesure à $\frac{3}{8}$.

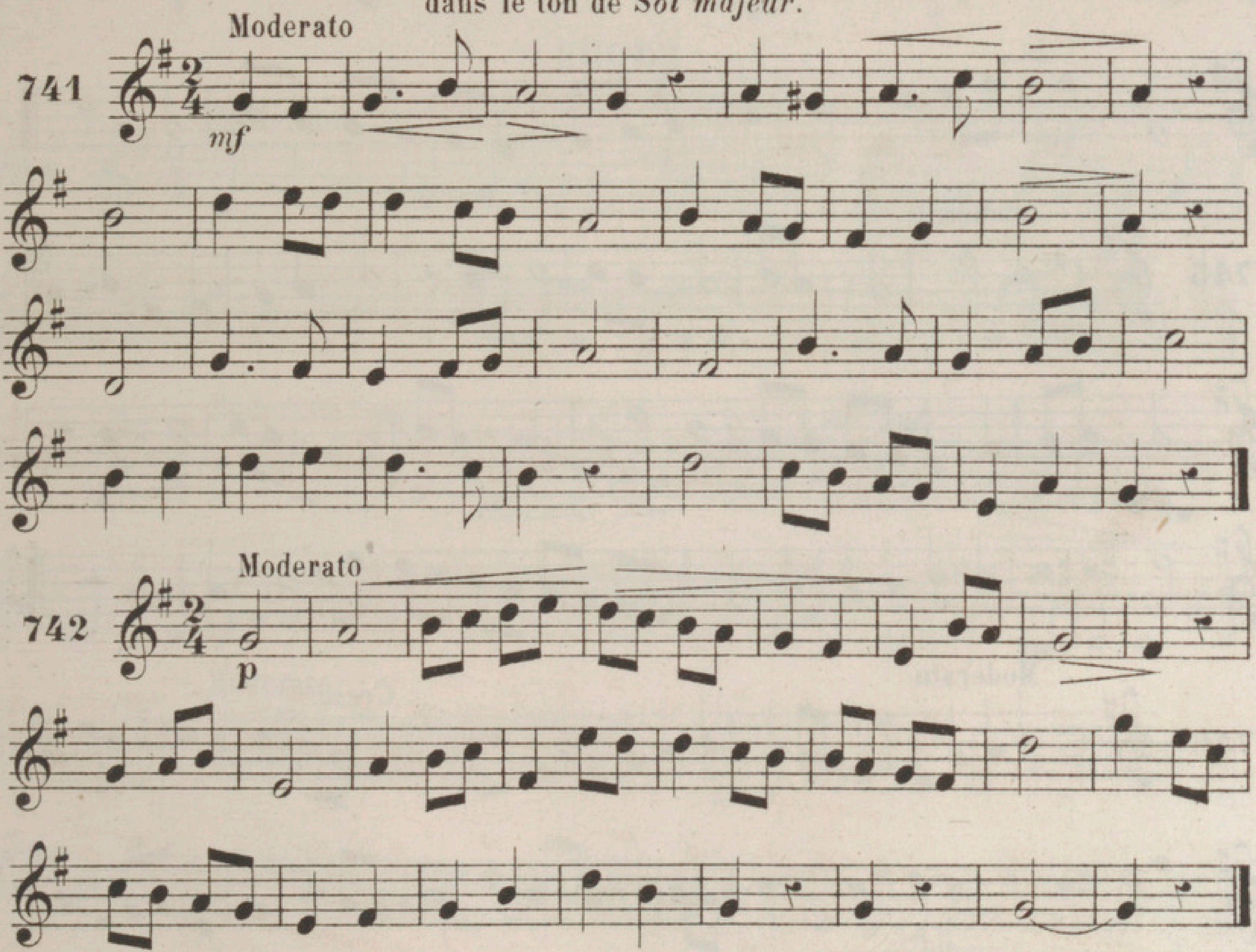
TON de SOL MAJEUR(*)

FORMULES PRÉPARATOIRES à l'INTONATION



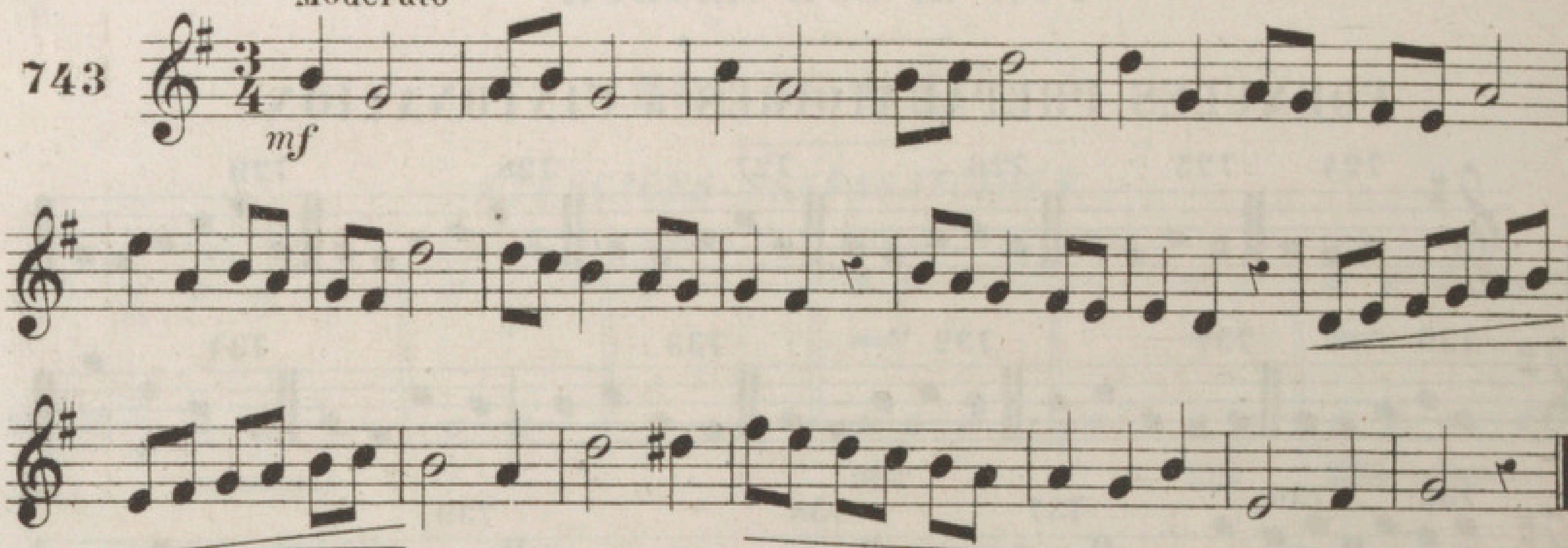
LEÇONS

dans le ton de *Sol majeur*.

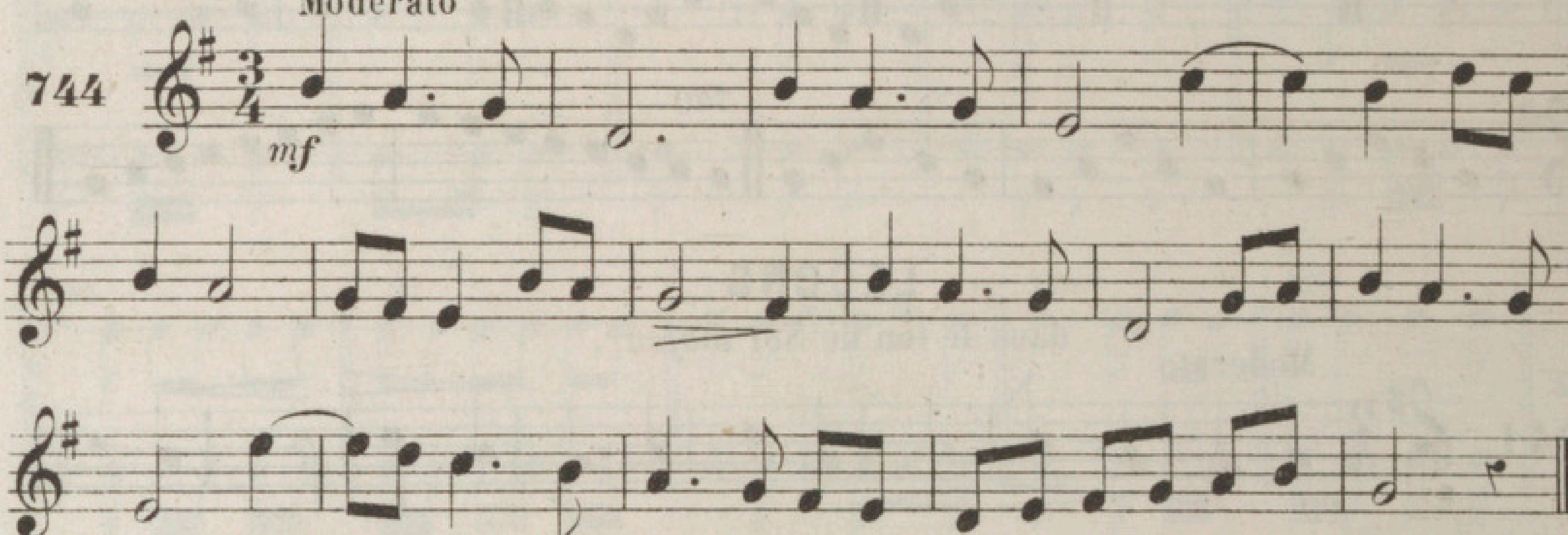


(*) Pour trouver le ton majeur lorsqu'il y a des ♯ il faut prendre un ½ ton au-dessus du dernier ♯ placé à la clef. Ce dernier ♯ est toujours la sensible du ton majeur.

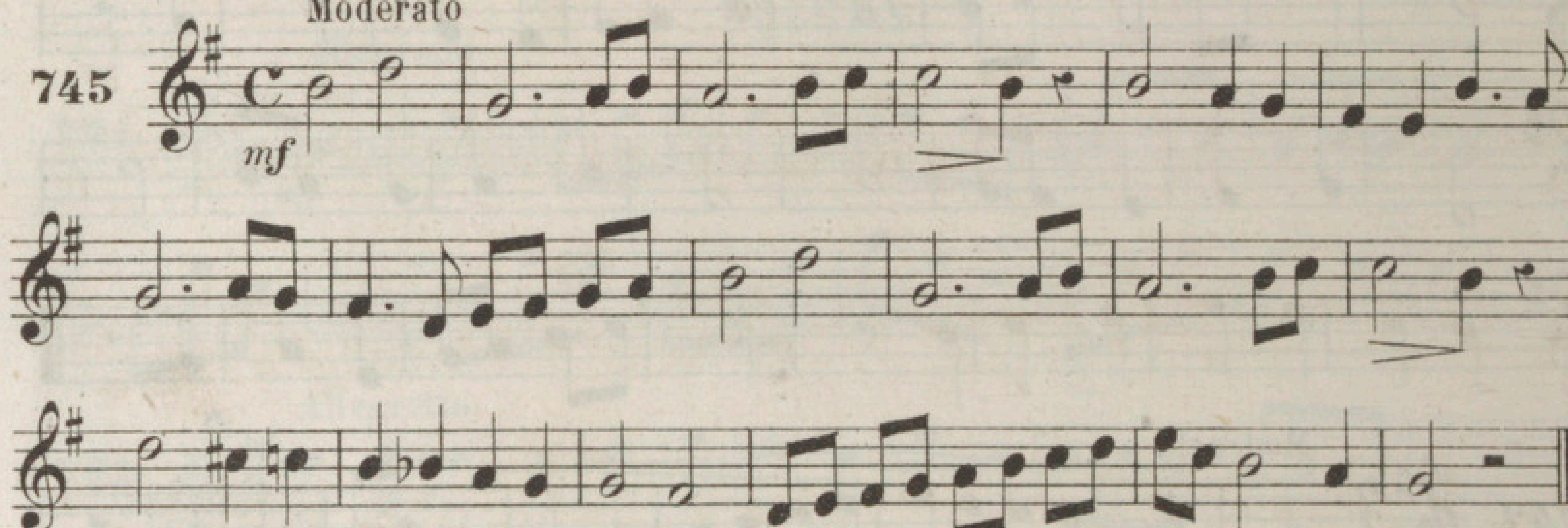
743 Moderato



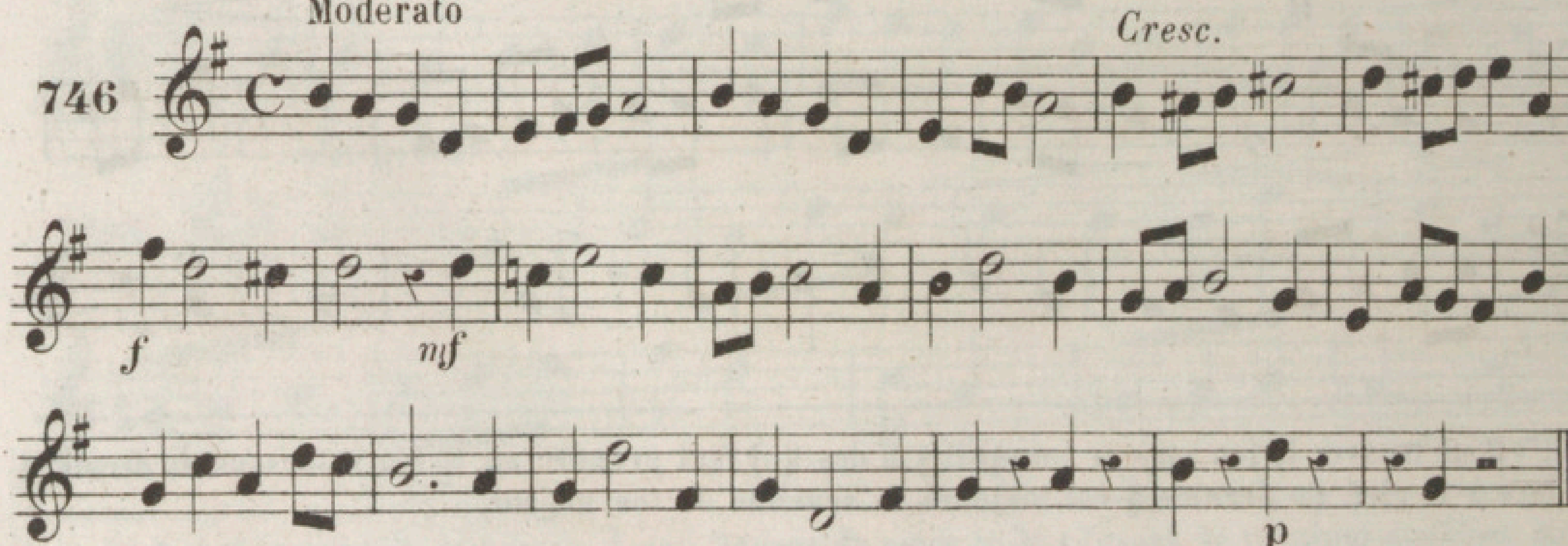
744 Moderato



745 Moderato

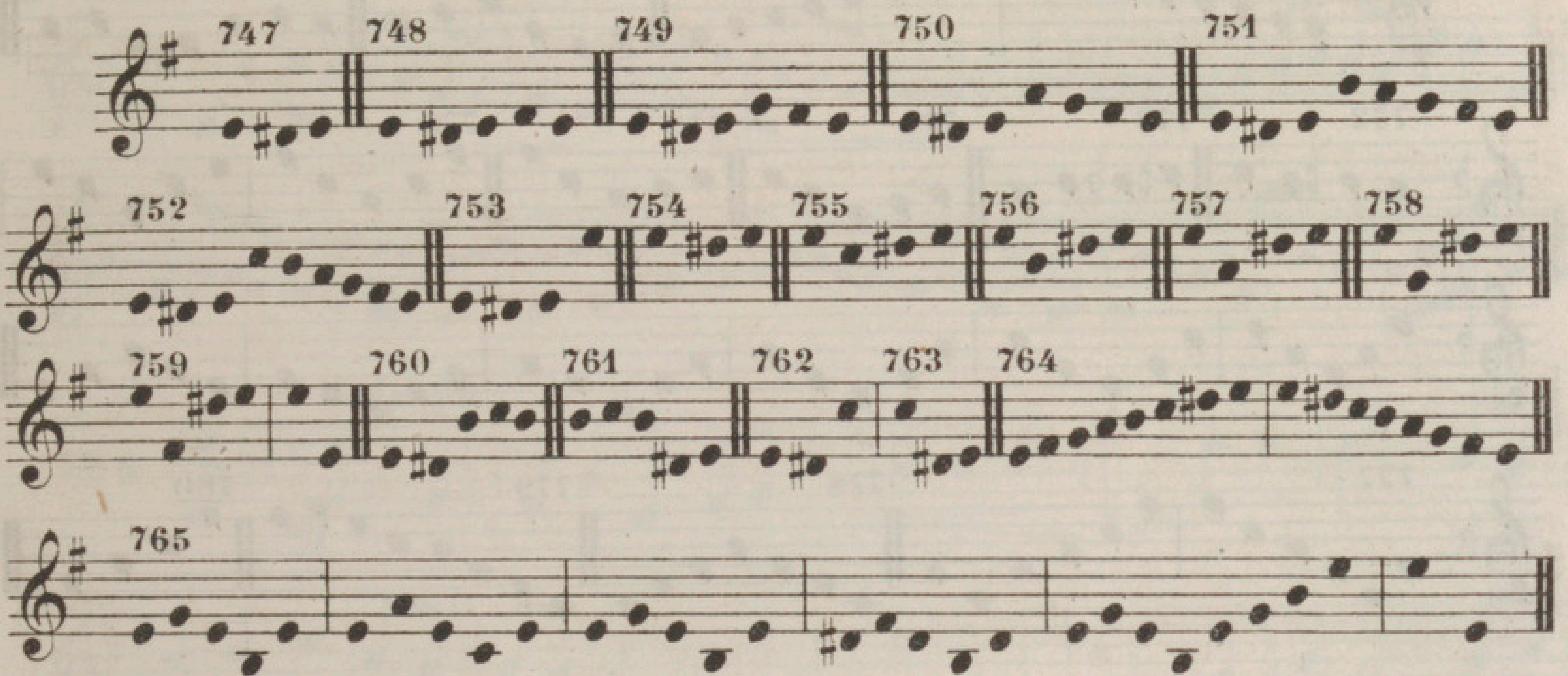


746 Moderato



TON de MI MINEUR(*) (relatif de *Sol majeur*)
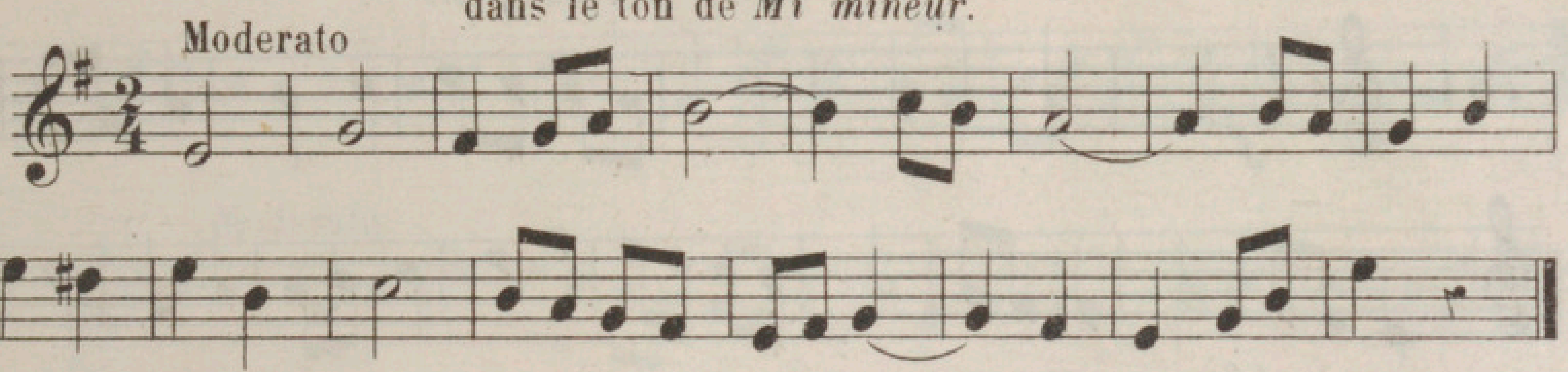
FORMULES PRÉPARATOIRES à l'INTONATION



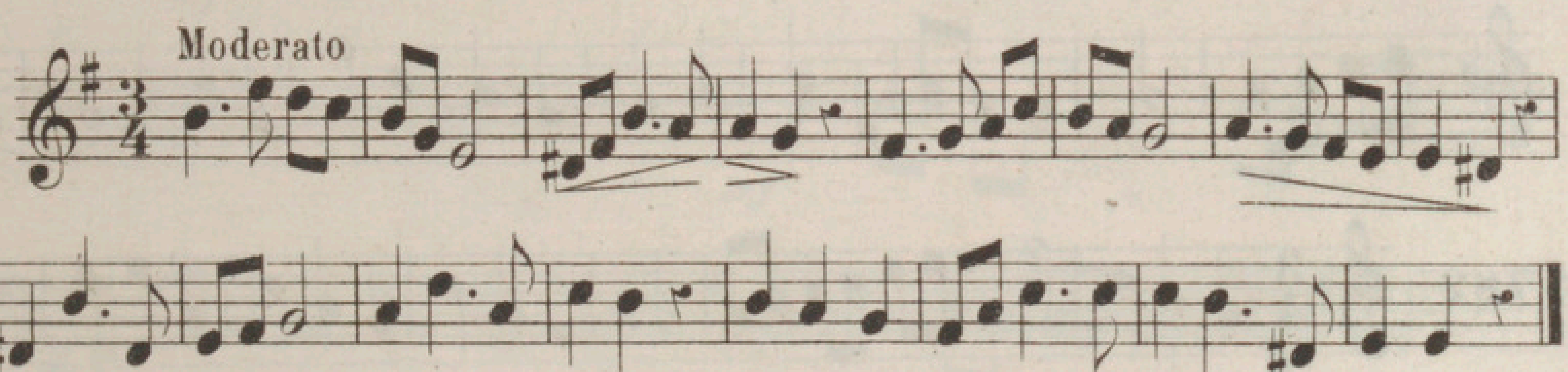
LEÇONS

dans le ton de *Mi mineur*.

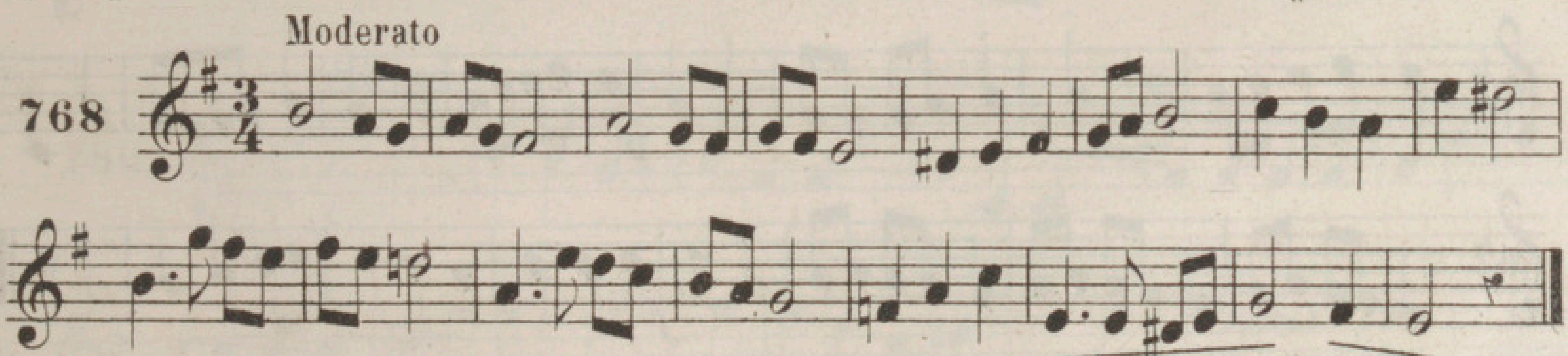
766



767



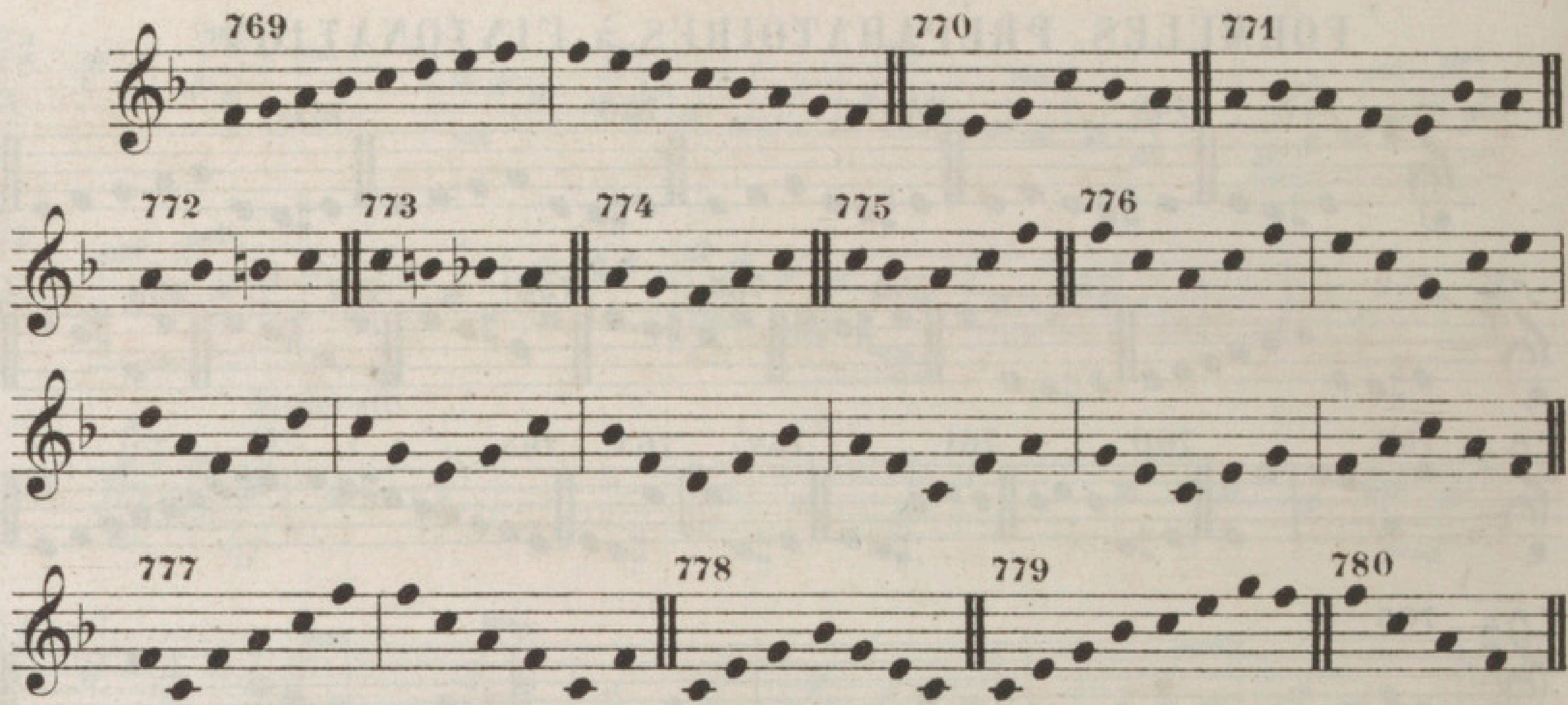
768



(*) Chaque ton majeur a un ton relatif mineur dont la tonique est toujours une tierce mineure au-dessous de la tonique majeure. La note sensible du ton mineur est toujours l'altération ascendante de la dominante du ton majeur.

TON de FA MAJEUR(*)

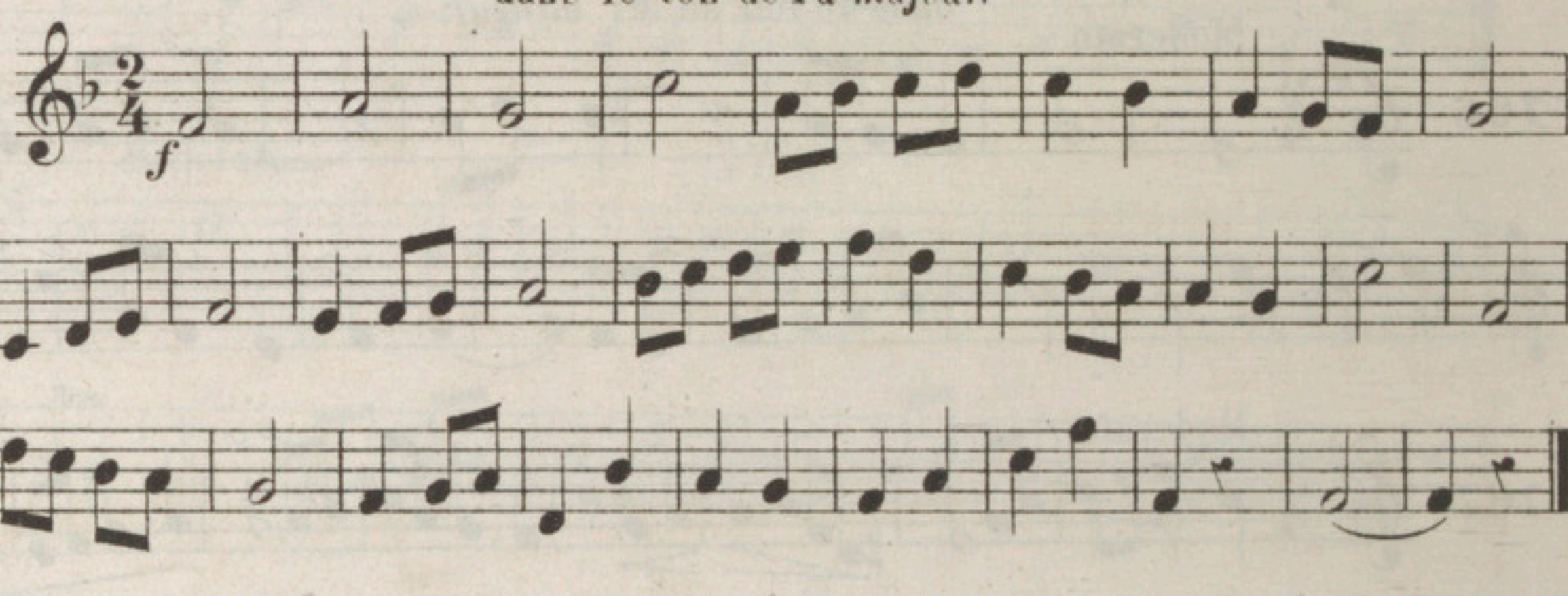
FORMULES PRÉPARATOIRES à l'INTONATION



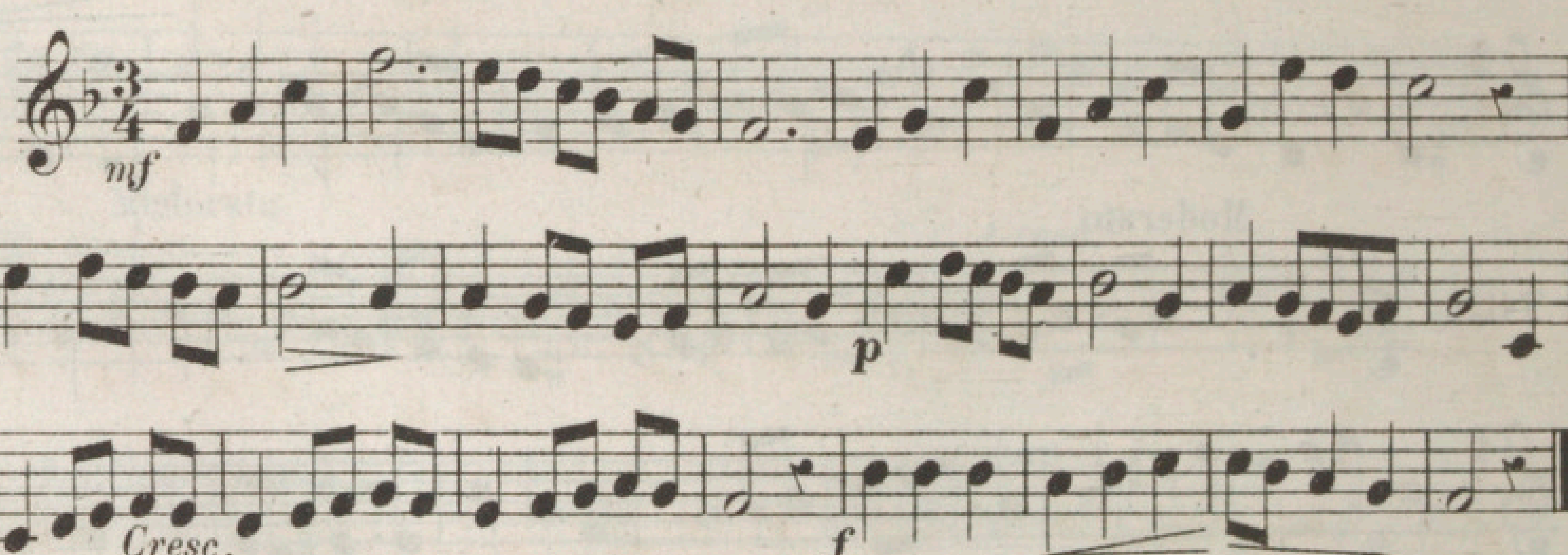
LEÇONS

dans le ton de *Fa majeur.*
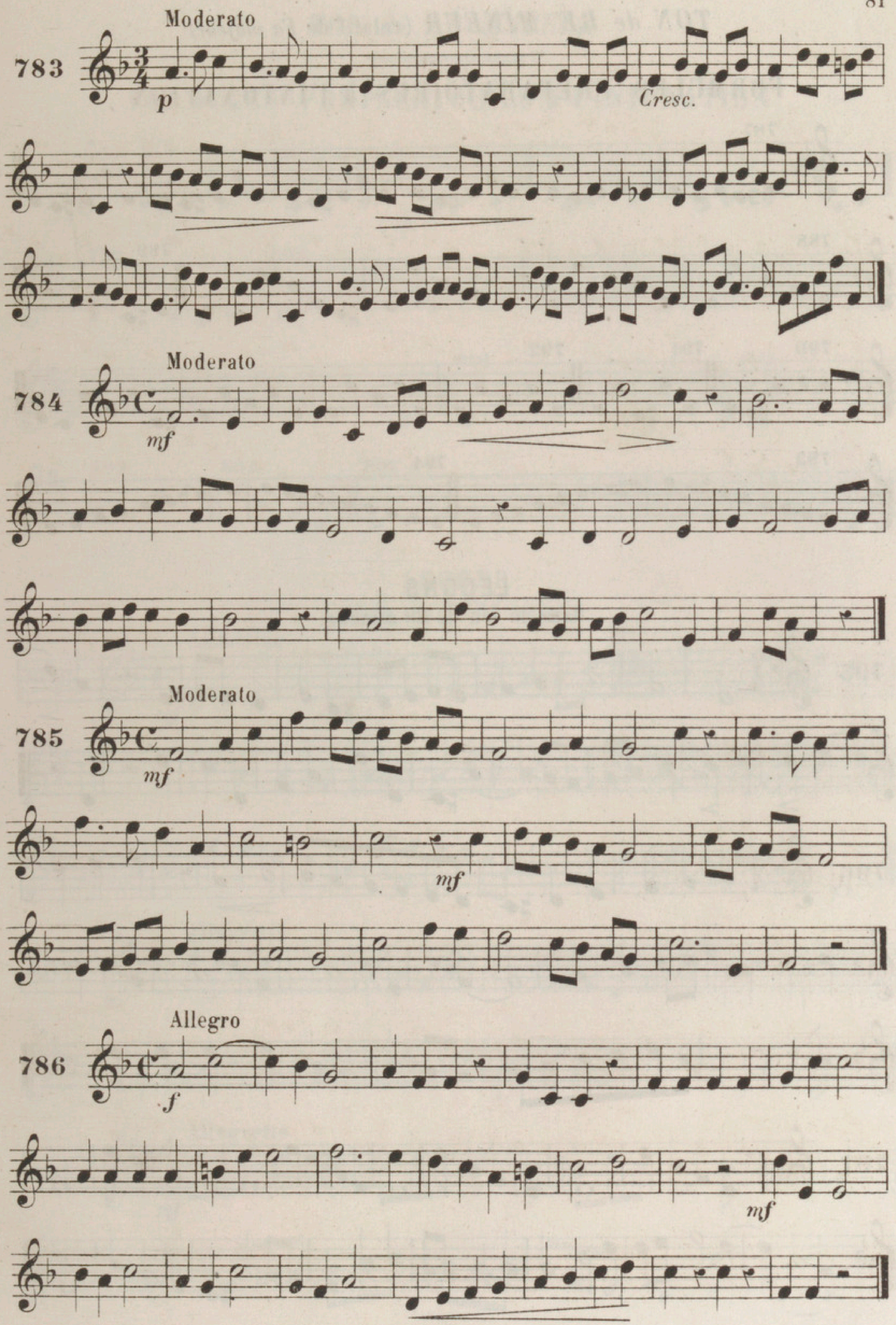
781



782



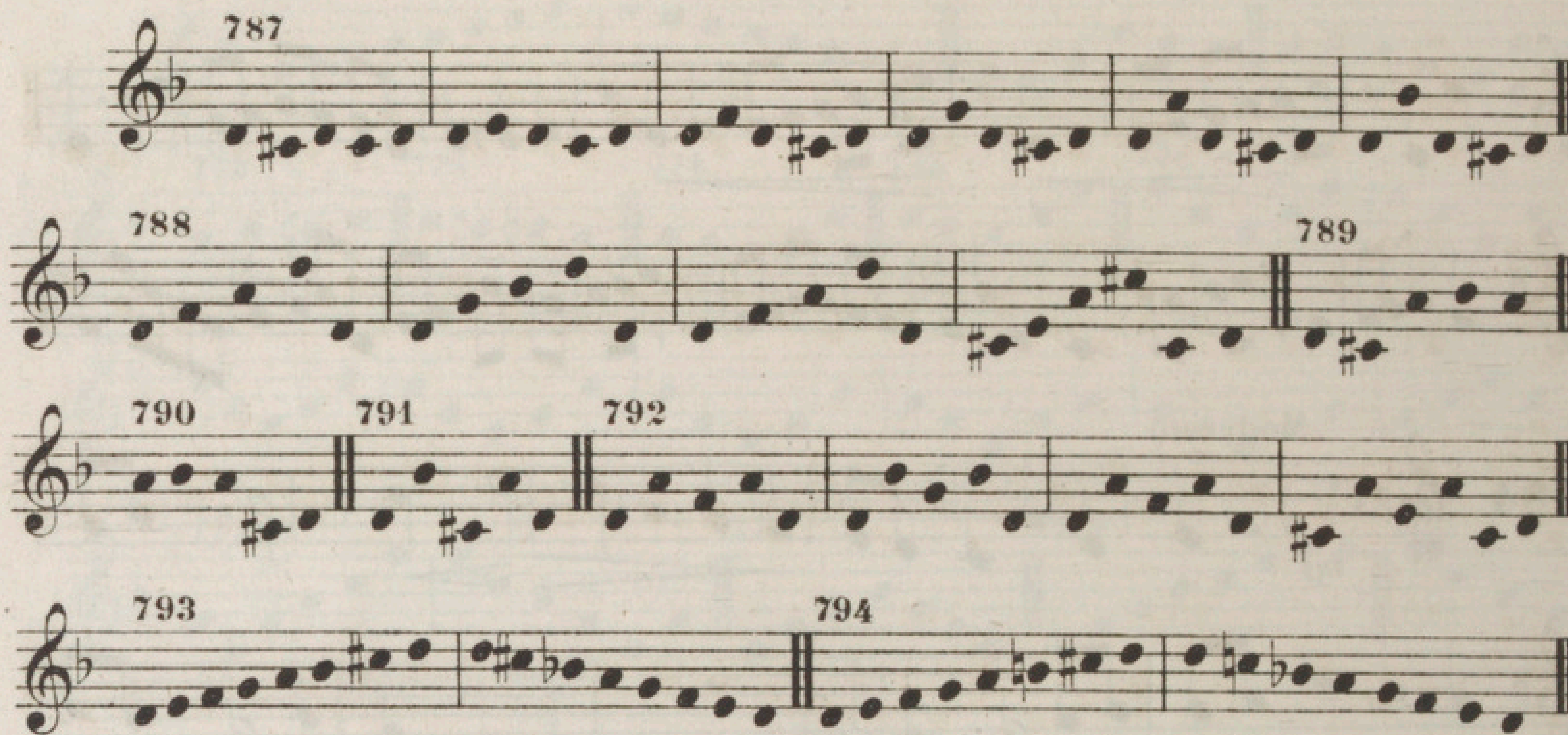
(*) Pour trouver le ton majeur lorsqu'il y a des ♭ on prend la quarte au-dessous ou la quinte au-dessus du dernier bémol, ou bien encore on prend l'avant-dernier ♭ qui est la tonique. Ce dernier ♭ est toujours la sous-dominante du ton majeur.



Moderato
783
p
Cresc.
Moderato
784
mf
Moderato
785
mf
mf
Allegro
786
f
mf

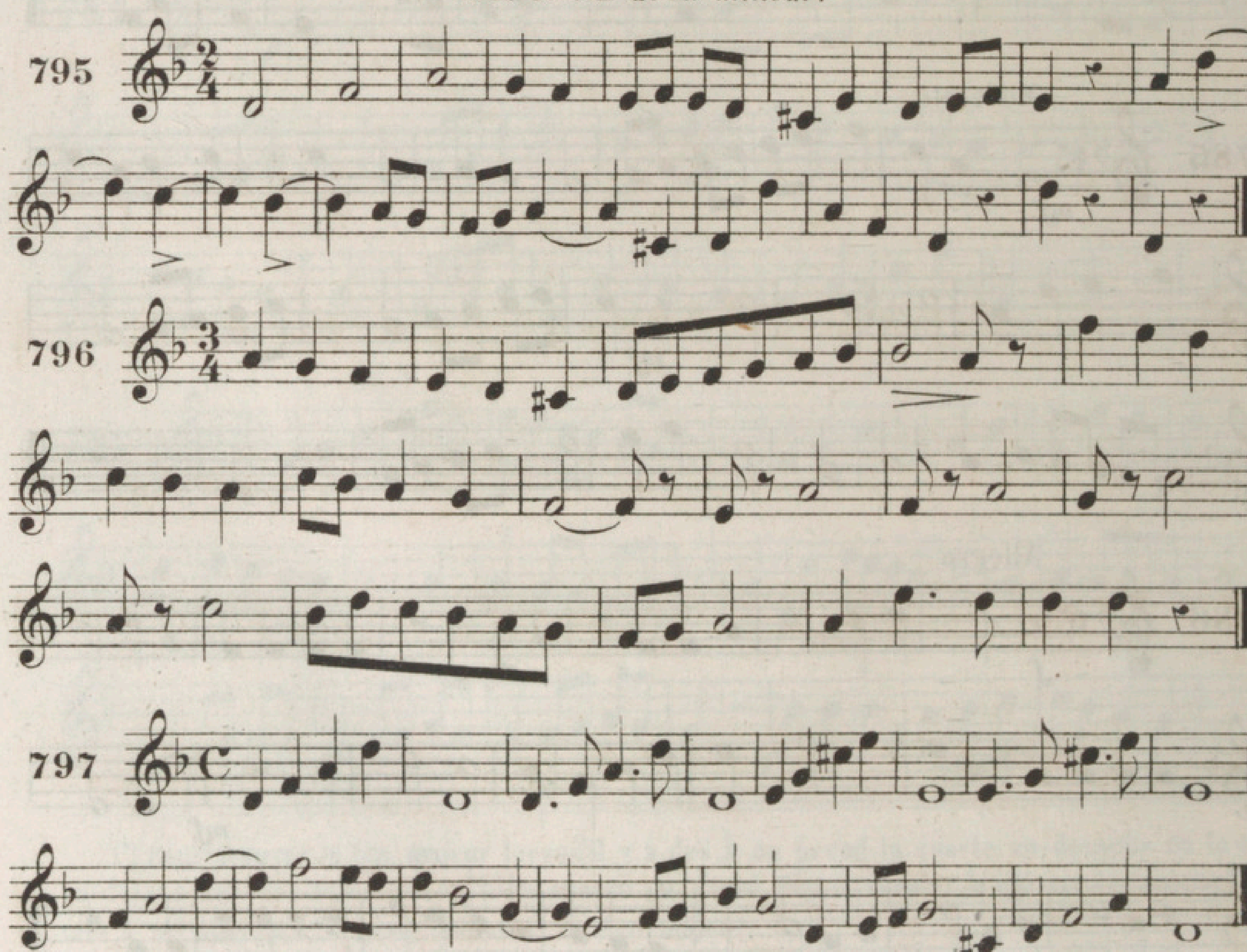
TON de RÉ MINEUR (relatif de *Fa majeur)*

FORMULES PRÉPARATOIRES à l'INTONATION
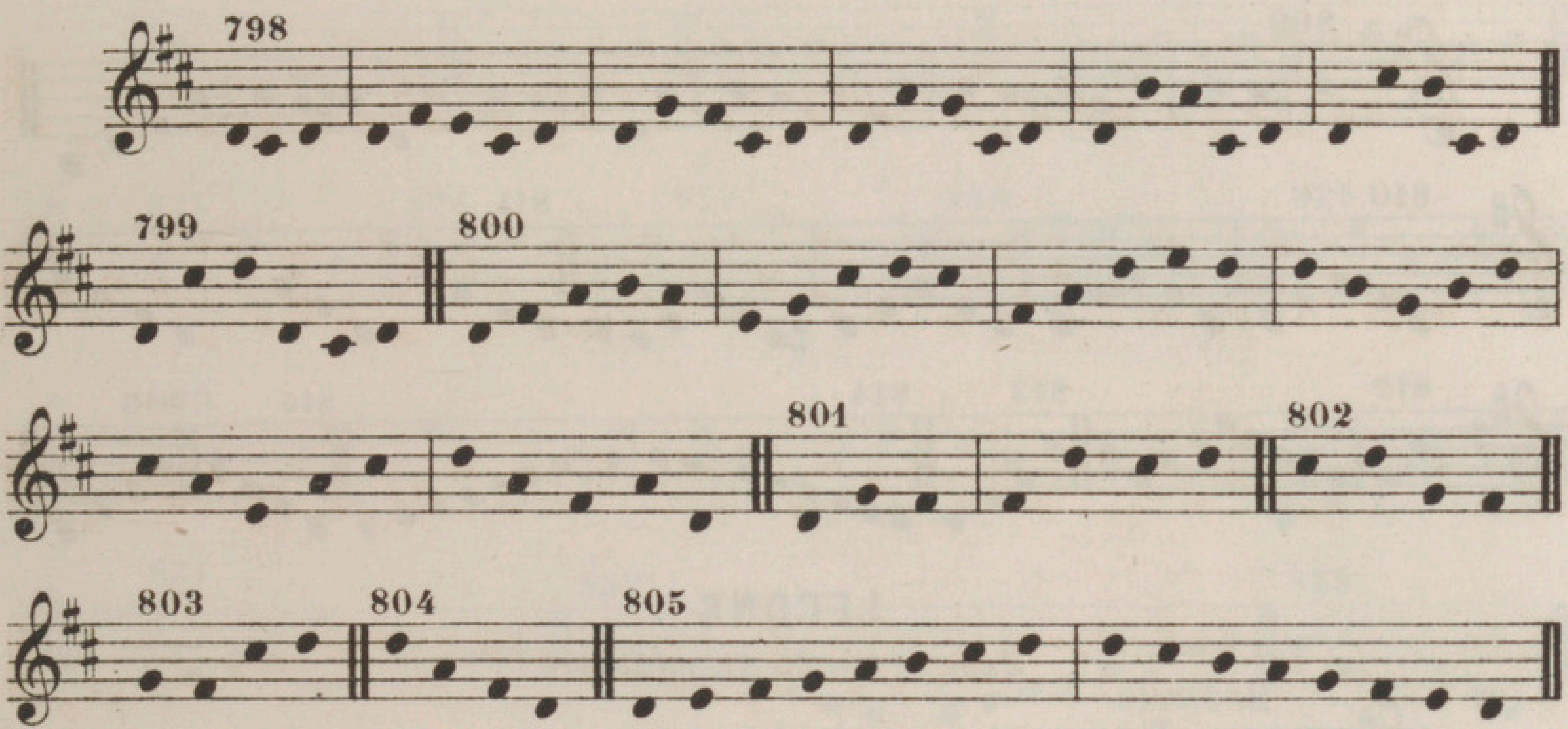


LEÇONS

dans le ton de *Ré mineur.*



TON de RÉ MAJEUR

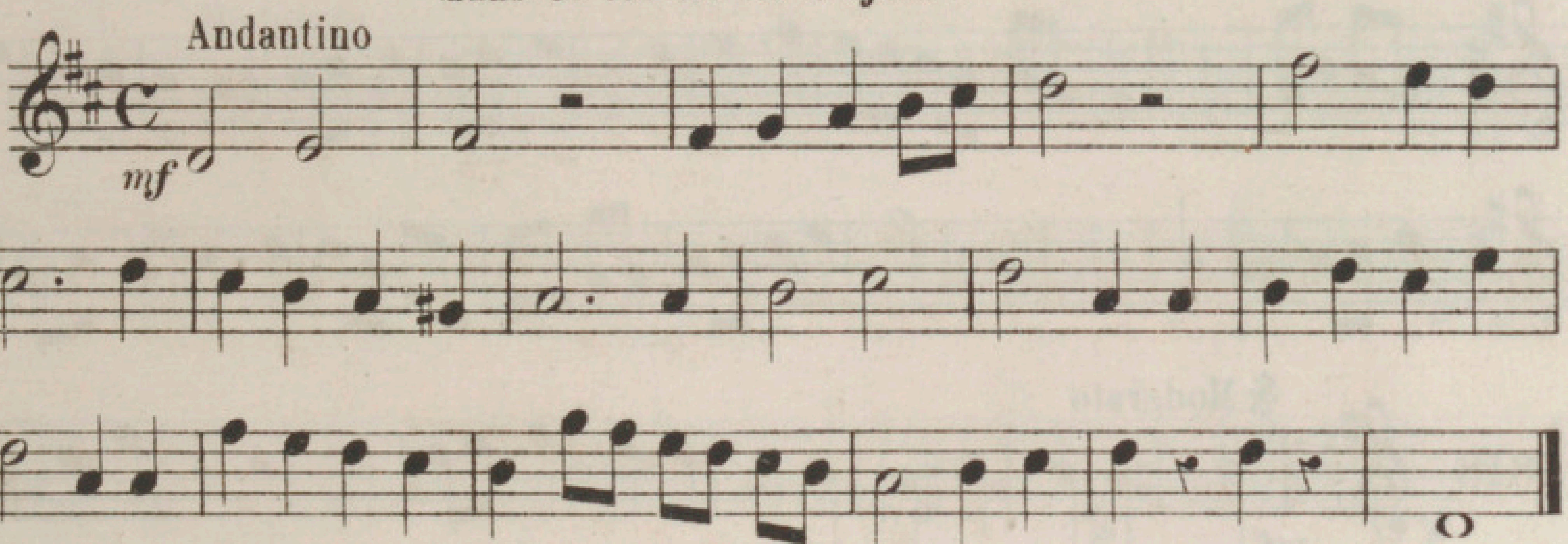
FORMULES PRÉPARATOIRES à l'INTONATION



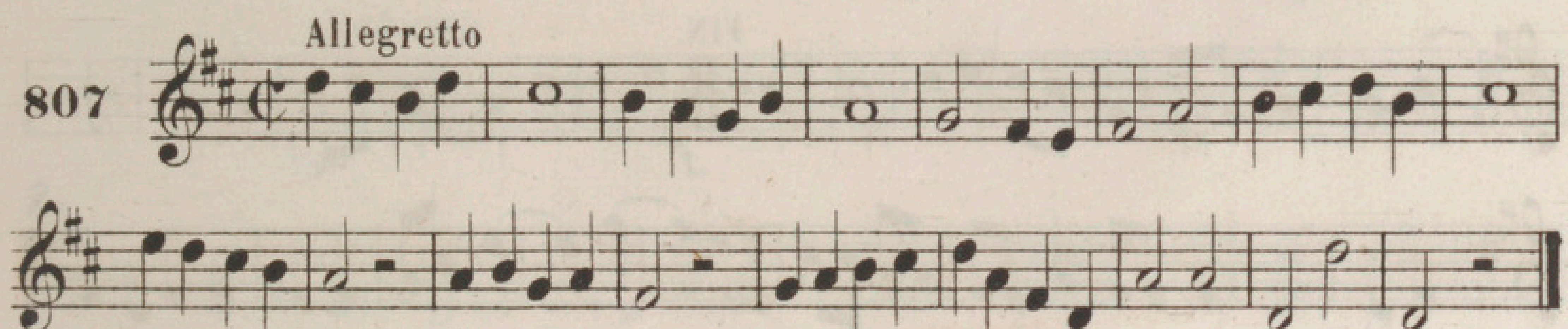
LEÇONS

dans le ton de *Ré majeur.*

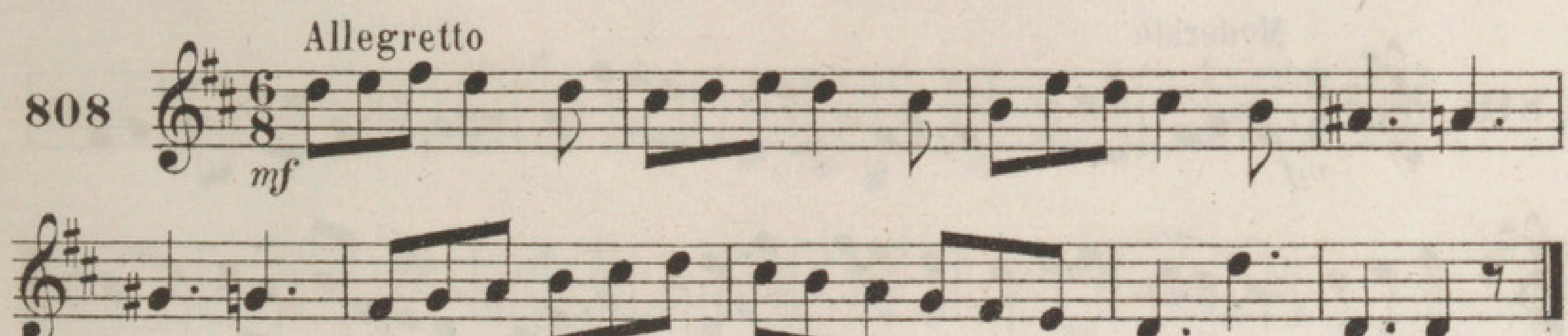
806



807

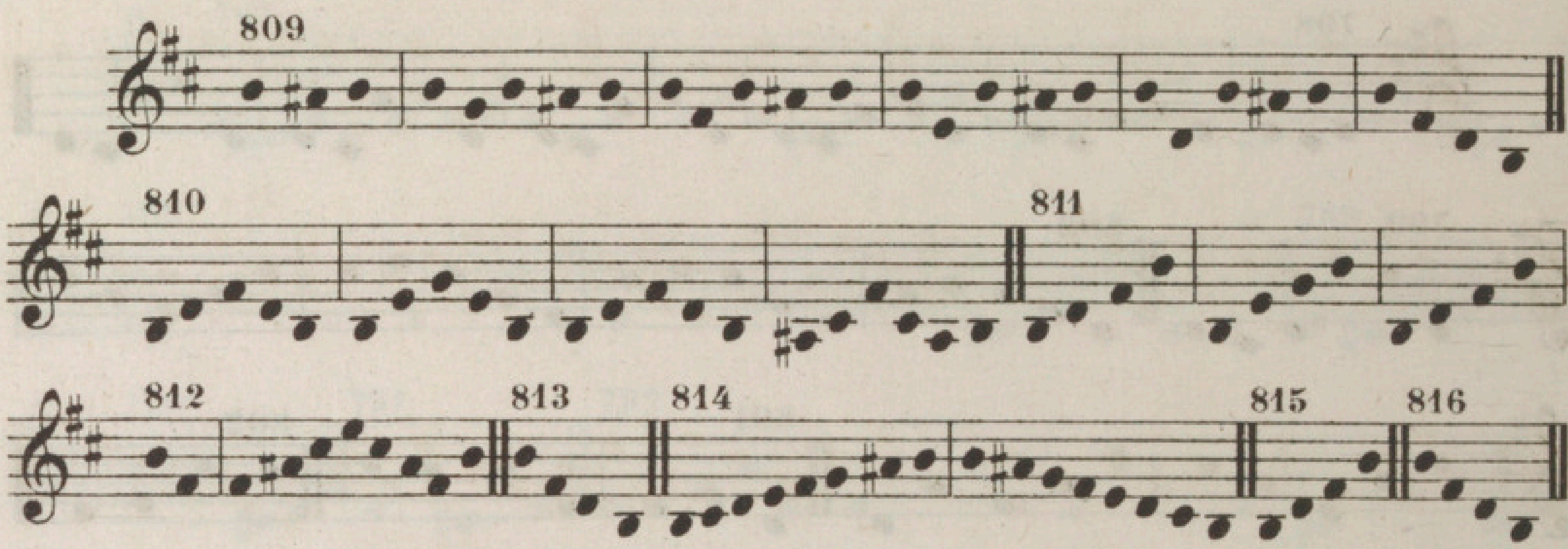


808



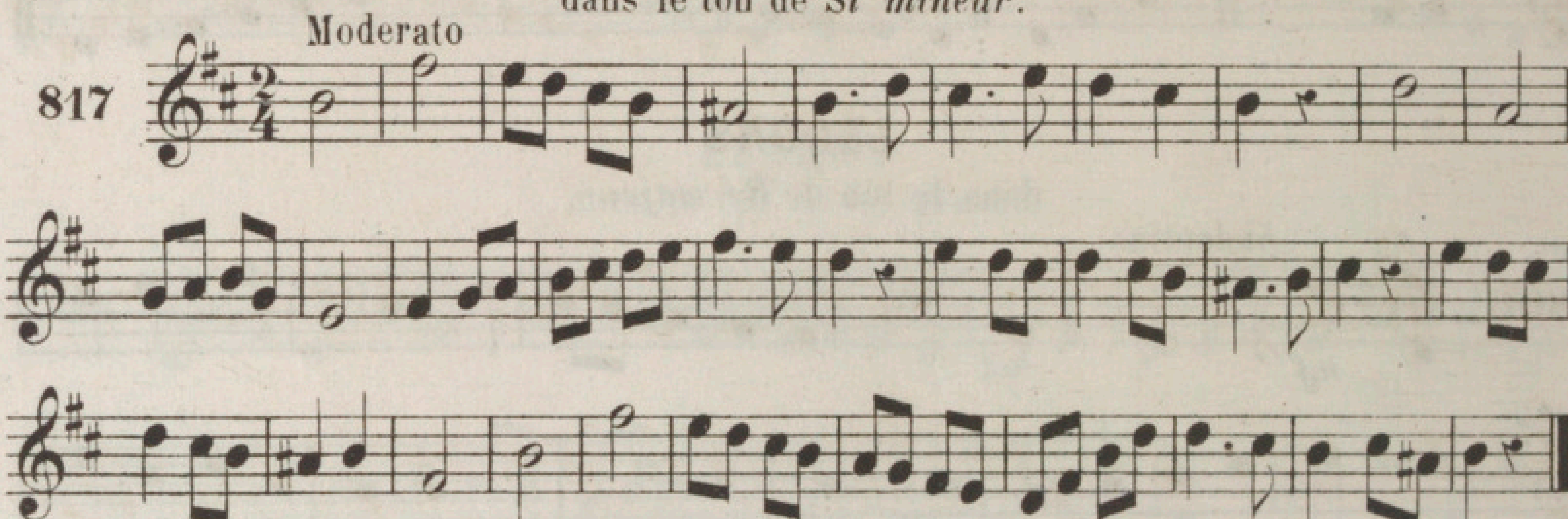
TON de SI MINEUR (relatif de *Ré majeur*)

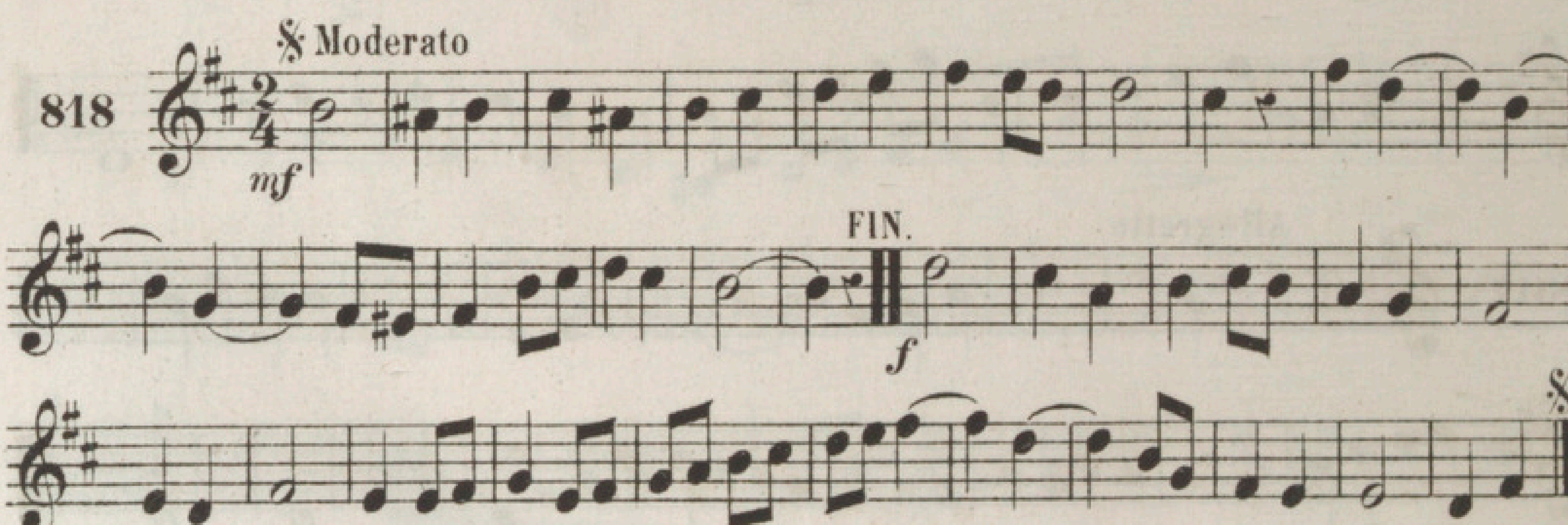
FORMULES PRÉPARATOIRES à l'INTONATION

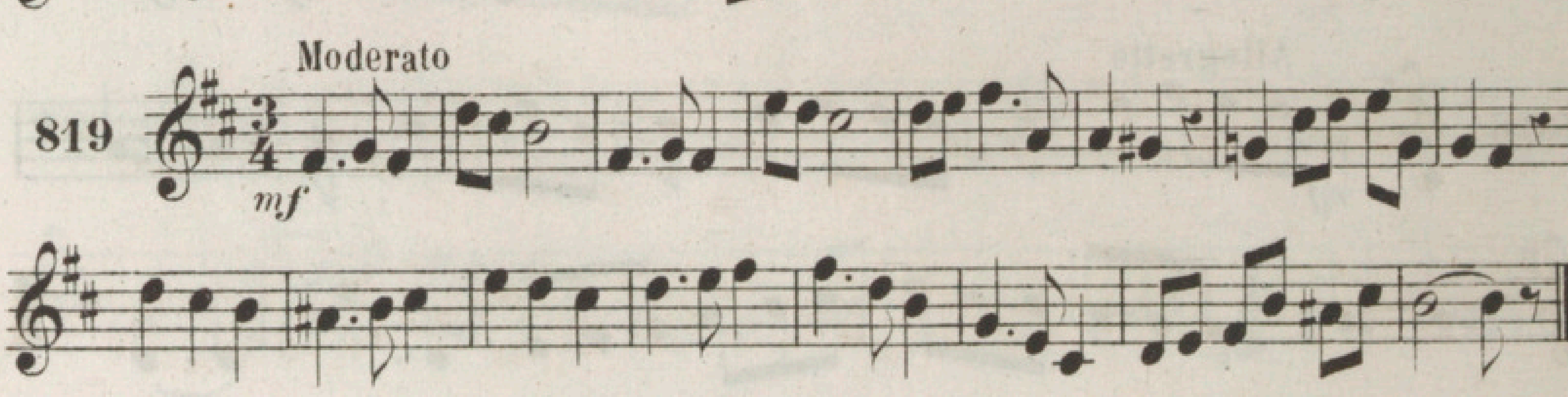


LEÇONS

dans le ton de *Si mineur*.

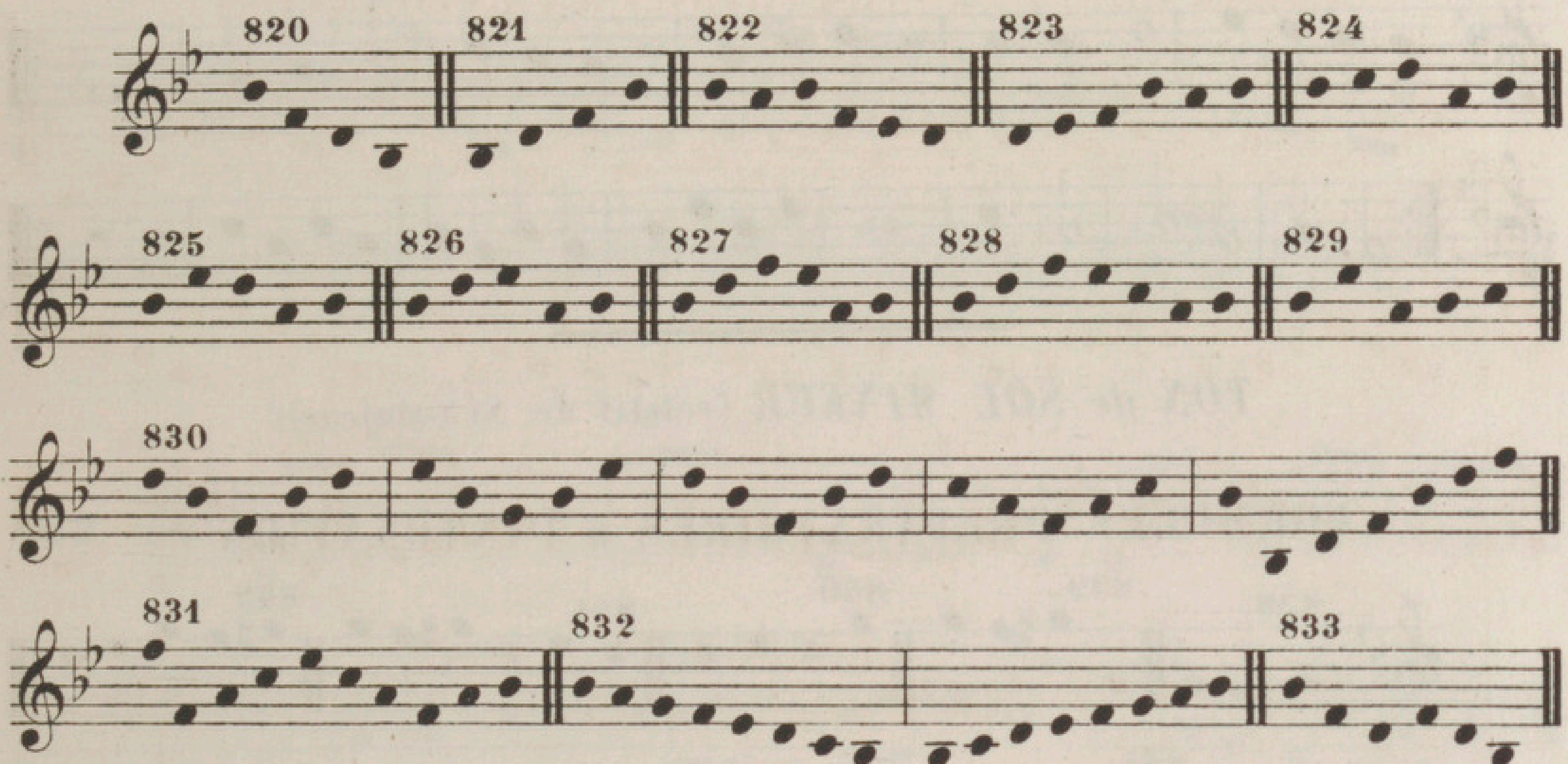






TON de SI ♭ MAJEUR

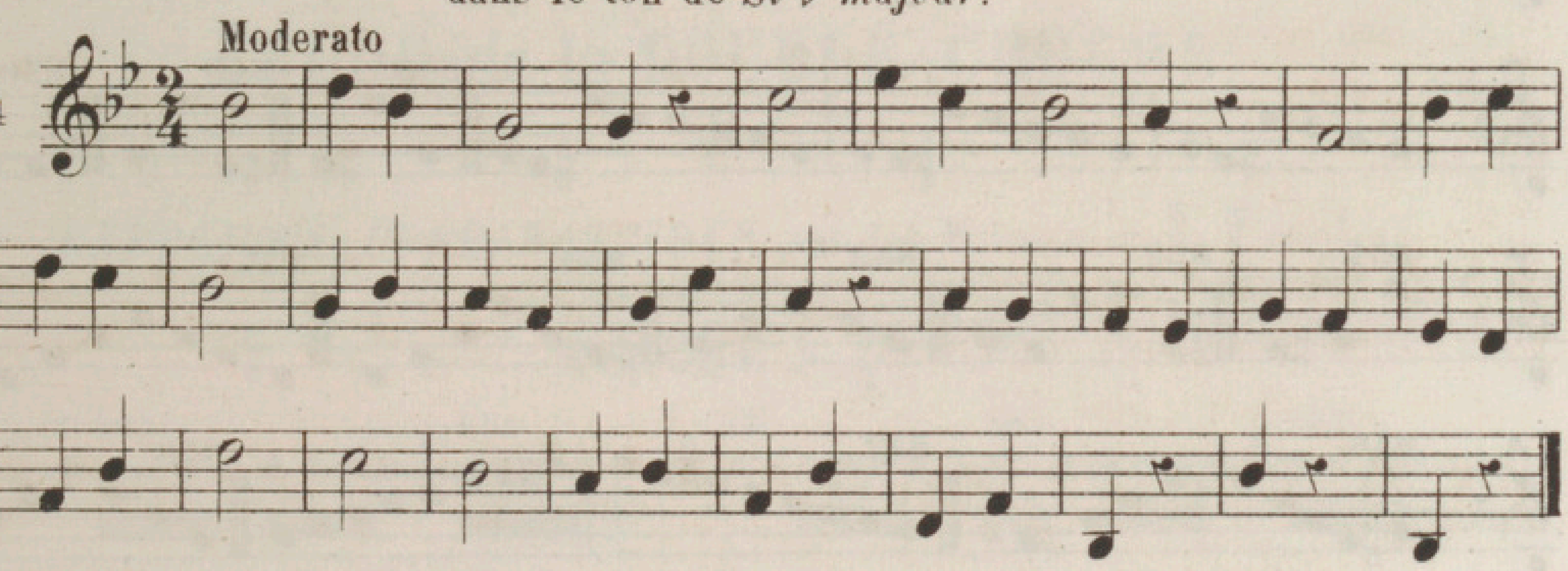
FORMULES PRÉPARATOIRES à l'INTONATION



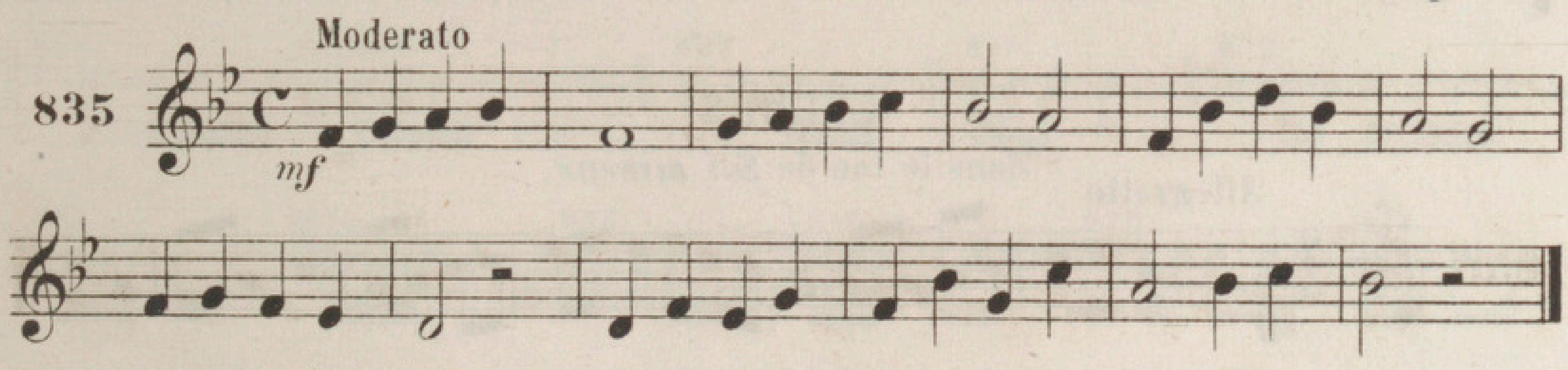
LEÇONS

dans le ton de *Si ♭ majeur*.

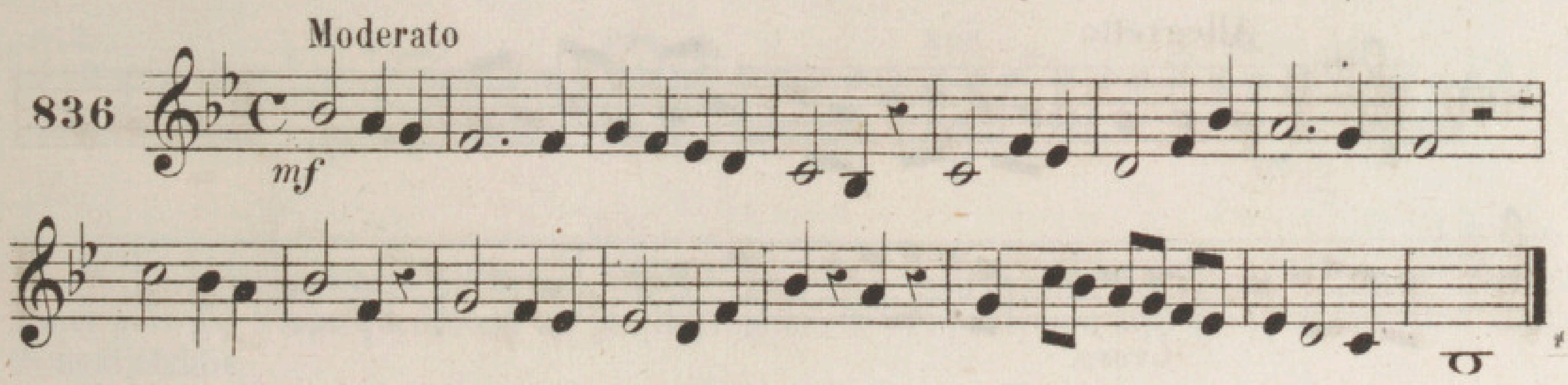
834



835

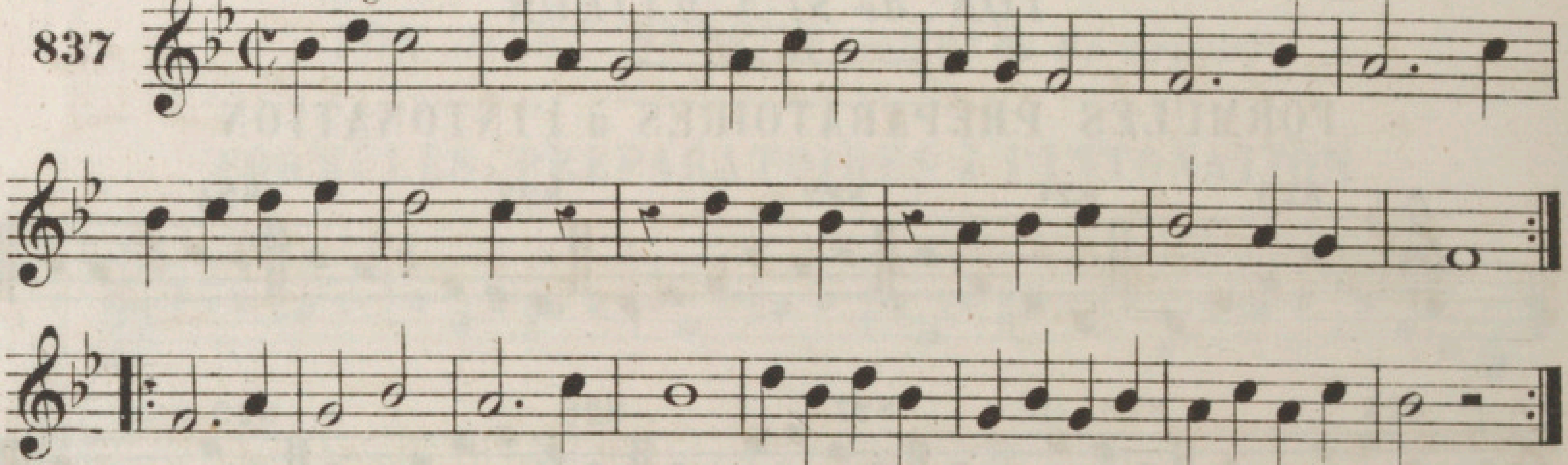


836



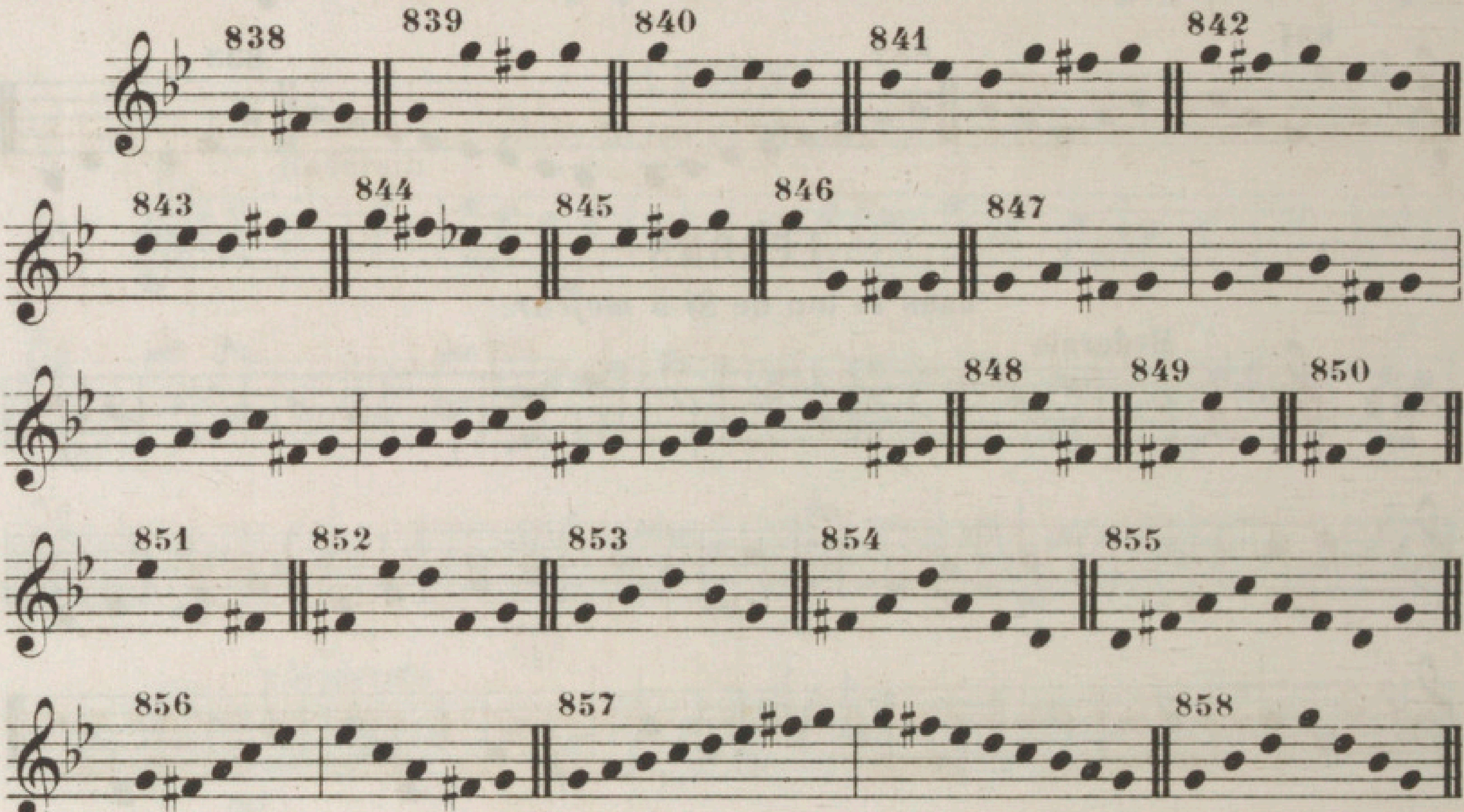
Allegretto

837



TON de SOL MINEUR (relatif de *Si ♭ majeur*)

FORMULES PRÉPARATOIRES à l'INTONATION

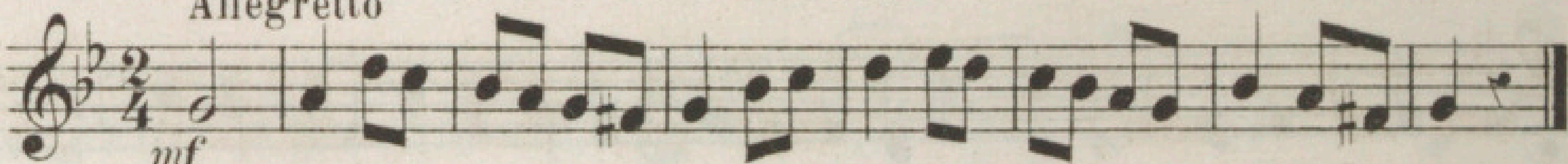


LECONS

dans le ton de *Sol mineur.*

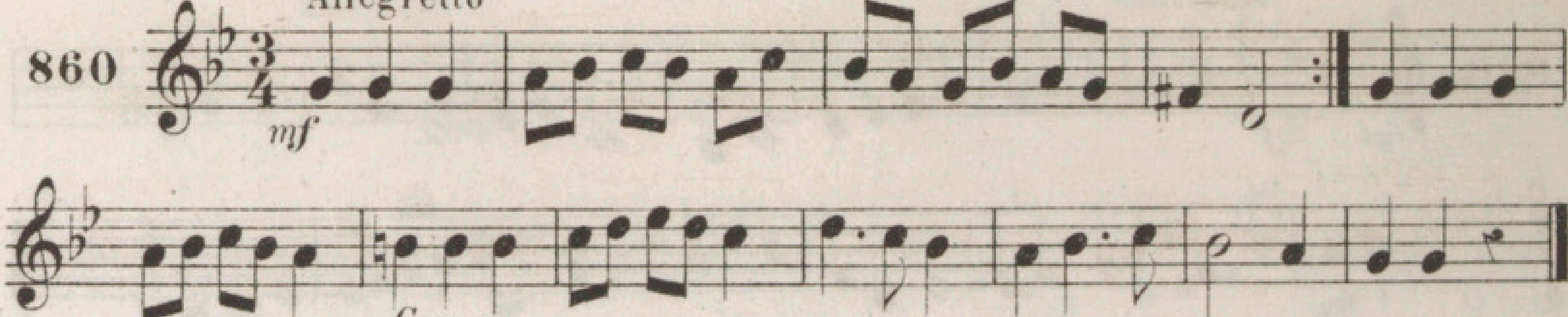
Allegretto

859



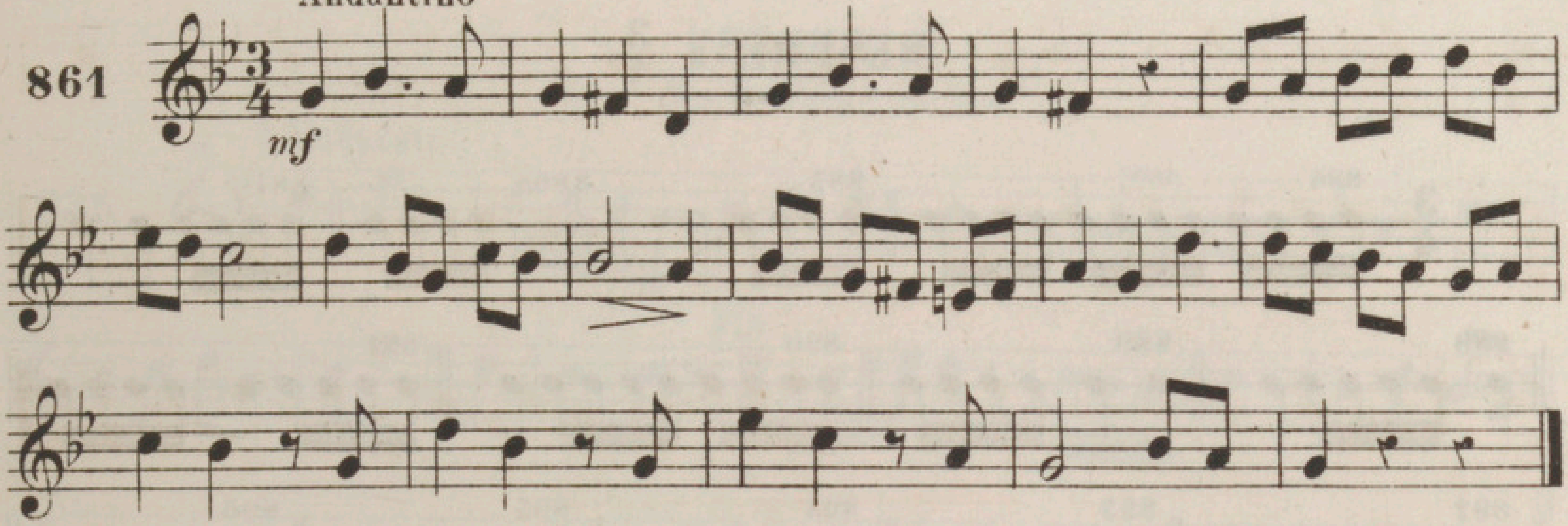
Allegretto

860



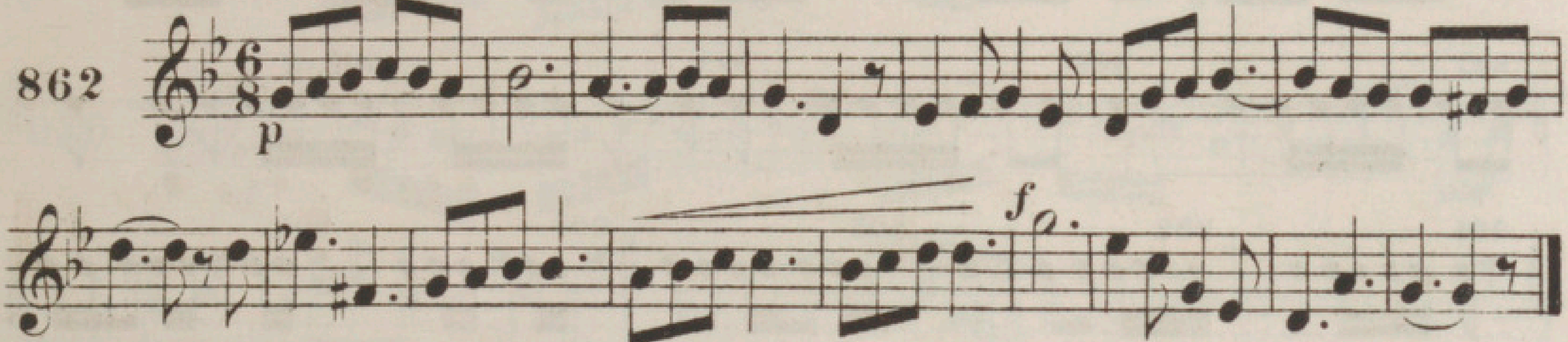
Andantino

861



Andantino
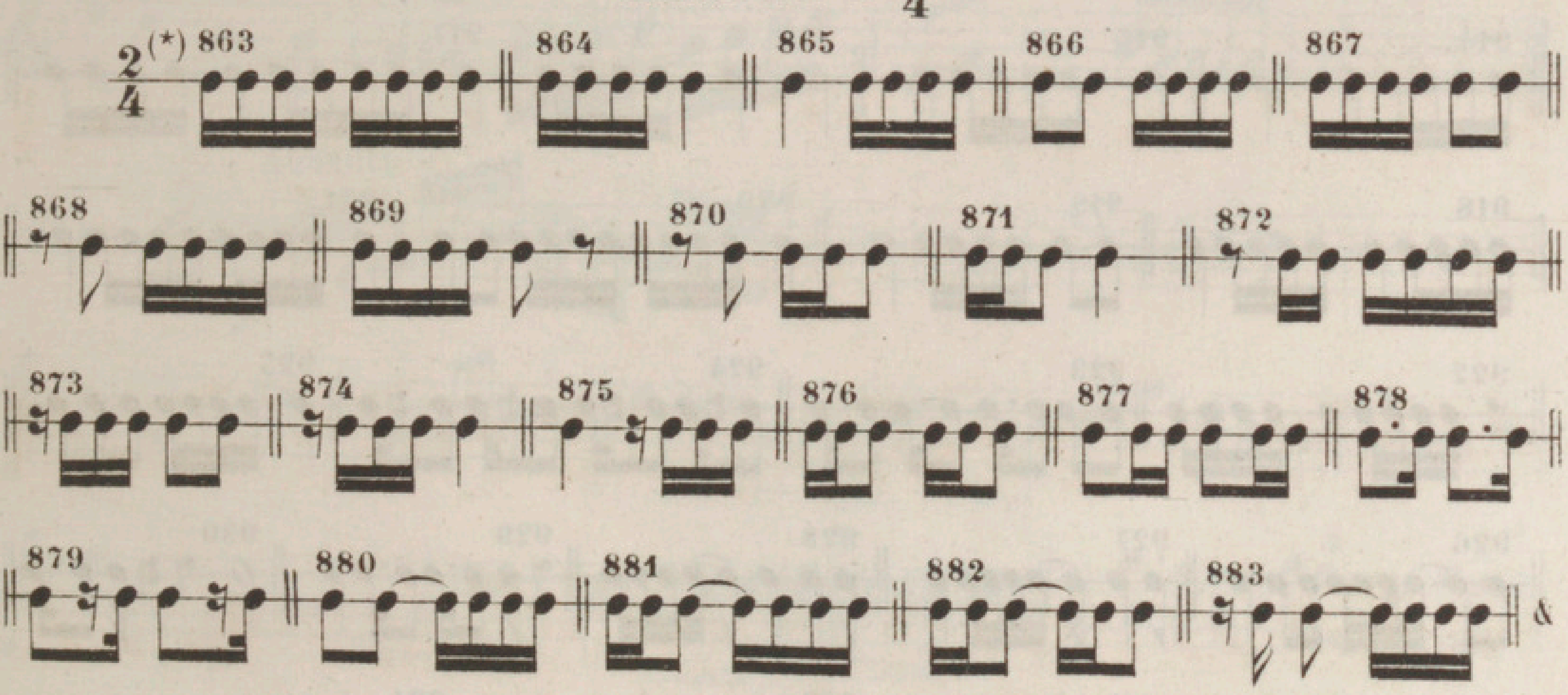
862



ÉTUDE de la DOUBLE-CROCHE

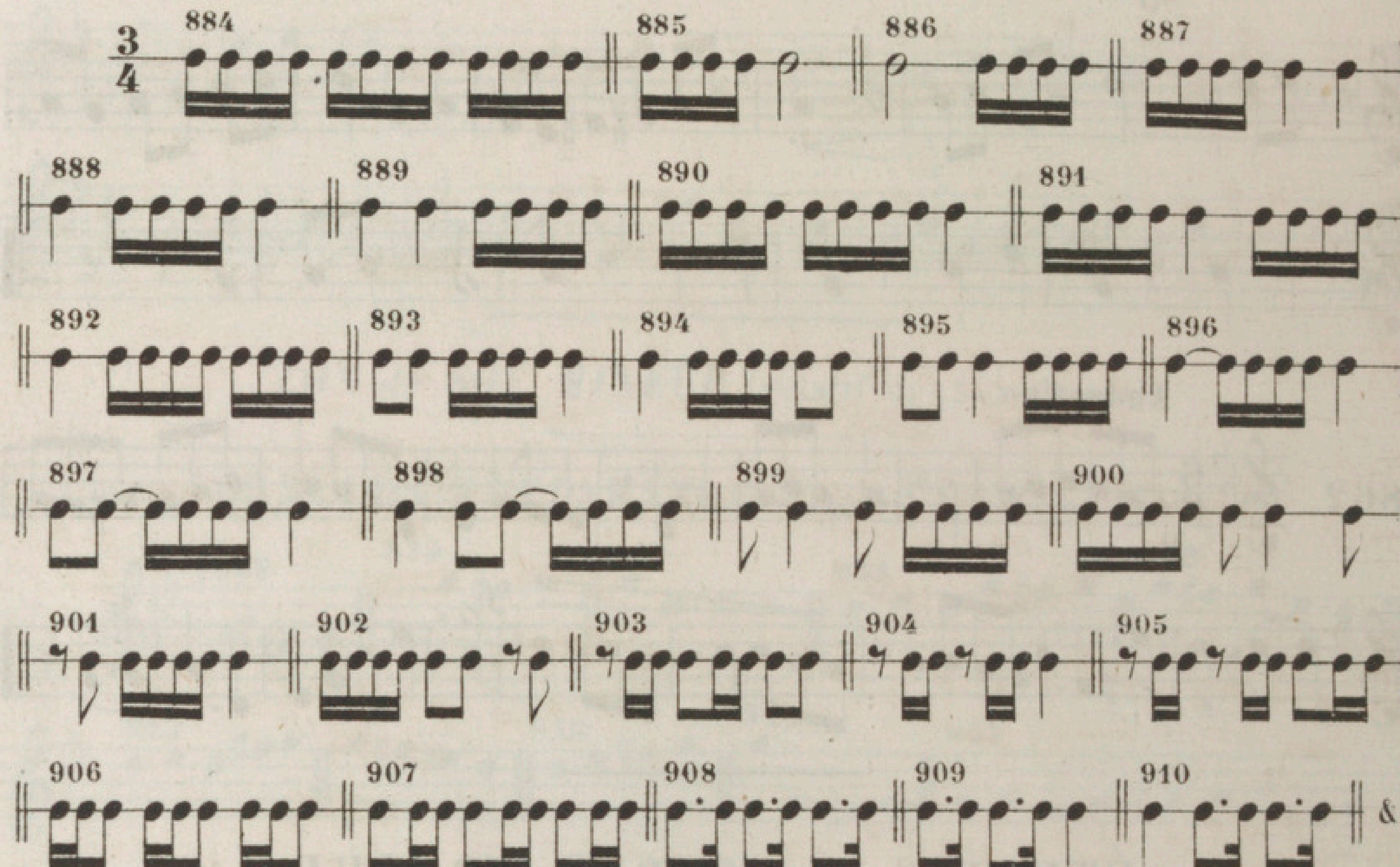
EXERCICES PRÉPARATOIRES sur les Mesures à $\frac{2}{4}$, $\frac{3}{4}$ et $\frac{4}{4}$

MESURE à $\frac{2}{4}$

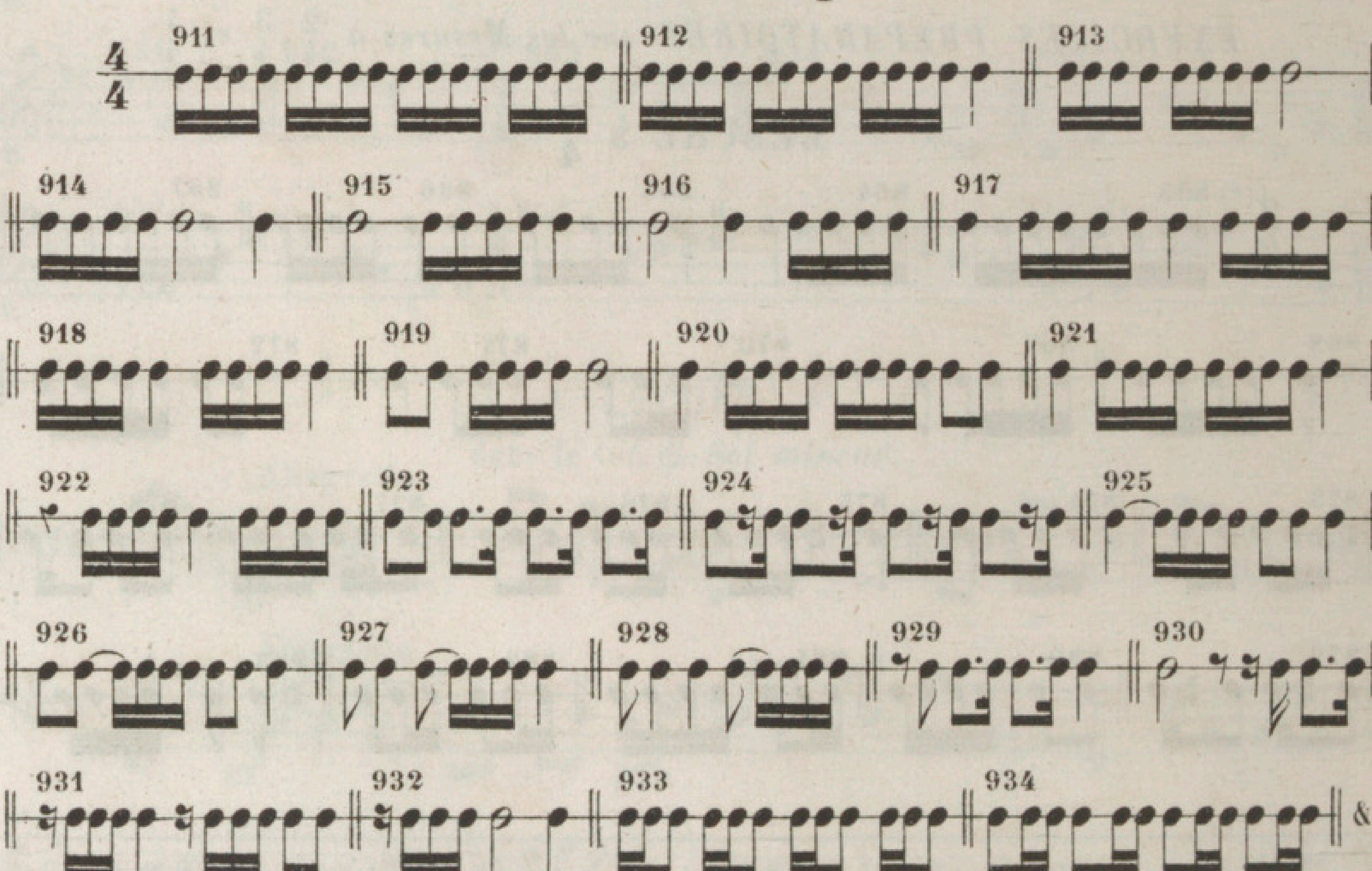


(*) Il est toujours très important, lorsque l'on a à lire ou à chanter des groupes de 2, 3 ou 4 notes et plus par temps, d'accentuer un peu la première de chaque temps, afin que la mesure soit solidement établie.

MESURE à $\frac{3}{4}$
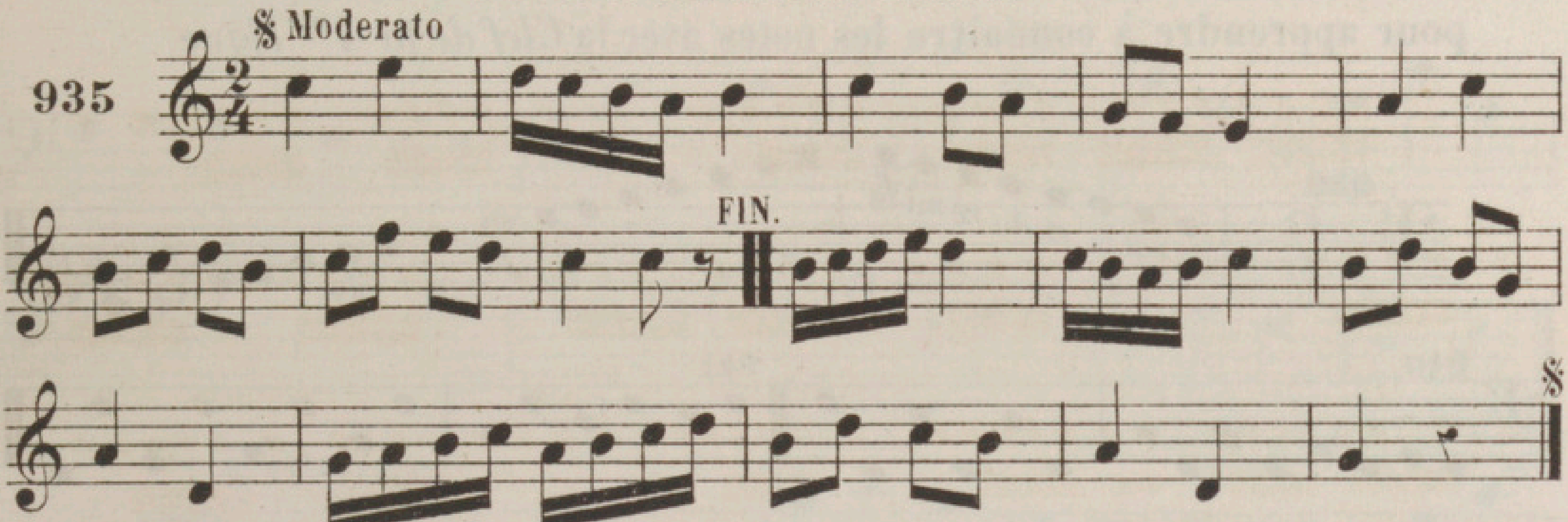


MESURE à $\frac{4}{4}$

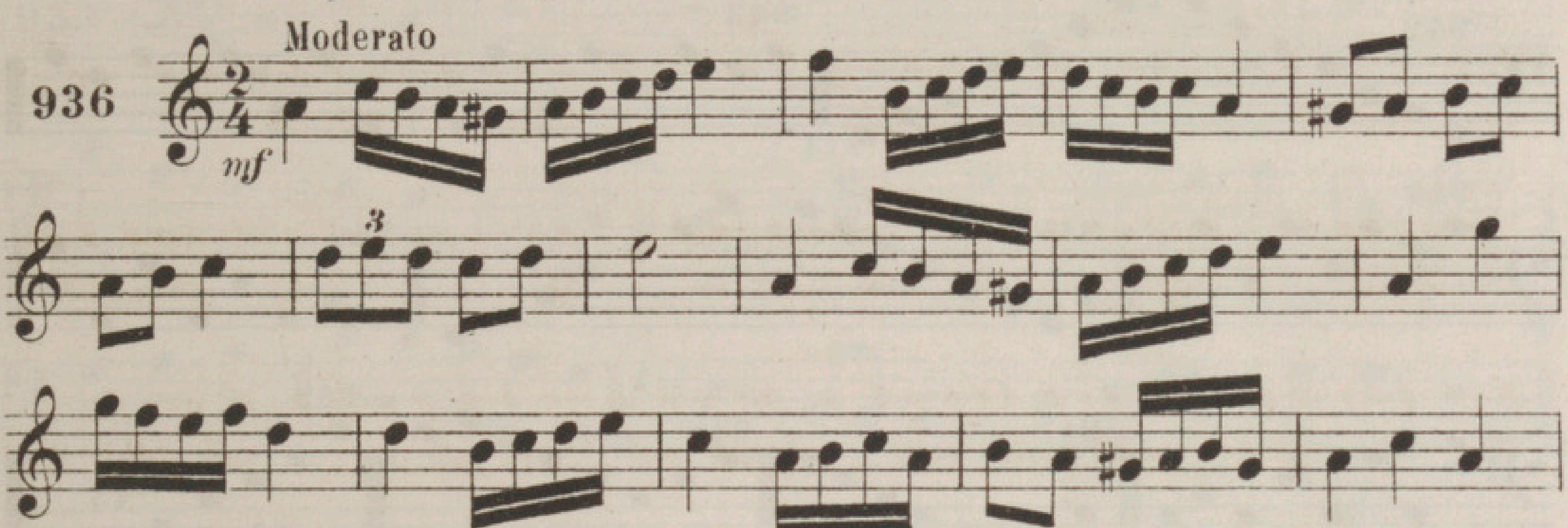


LEÇONS
avec des *doubles-croches.*

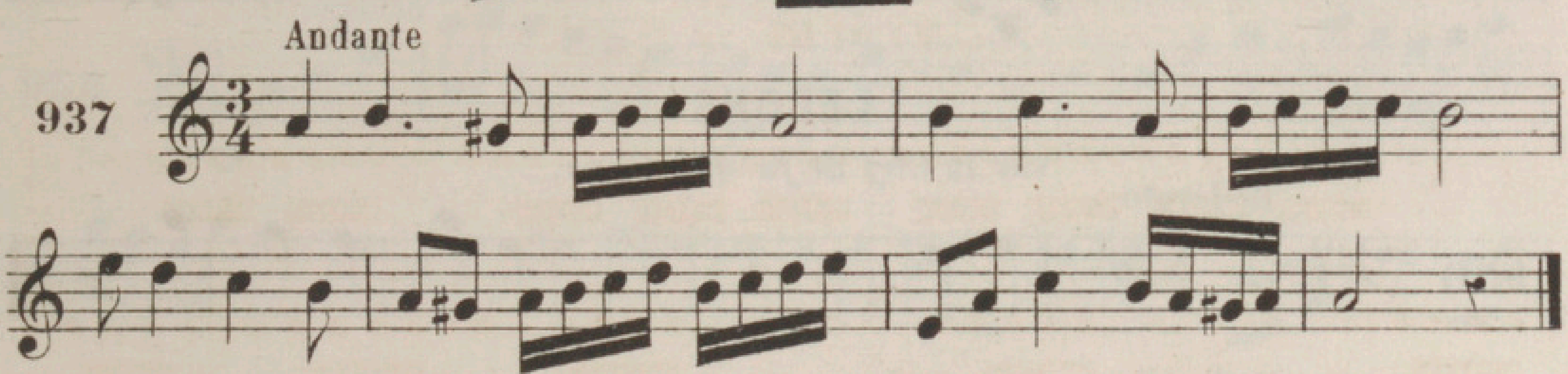
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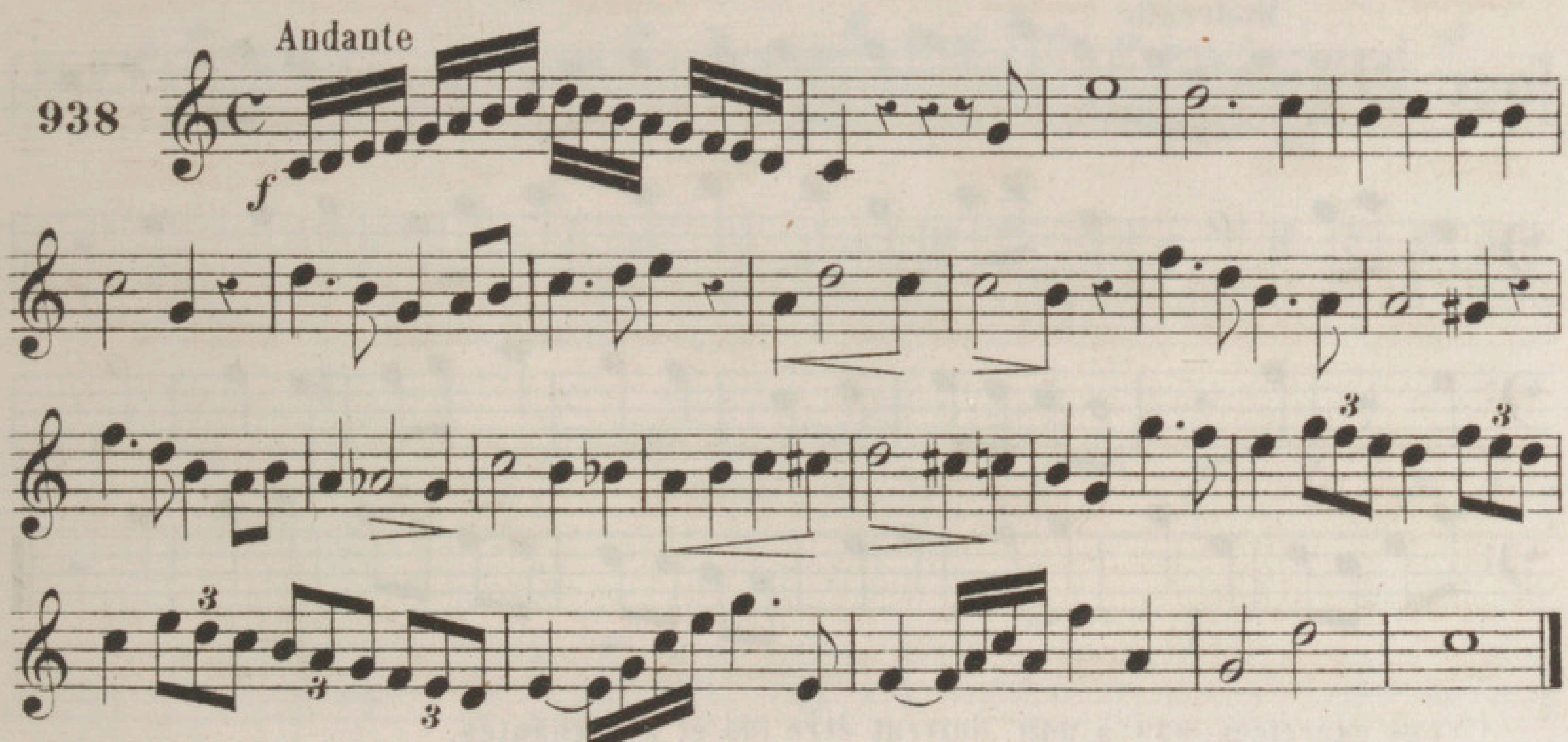
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937

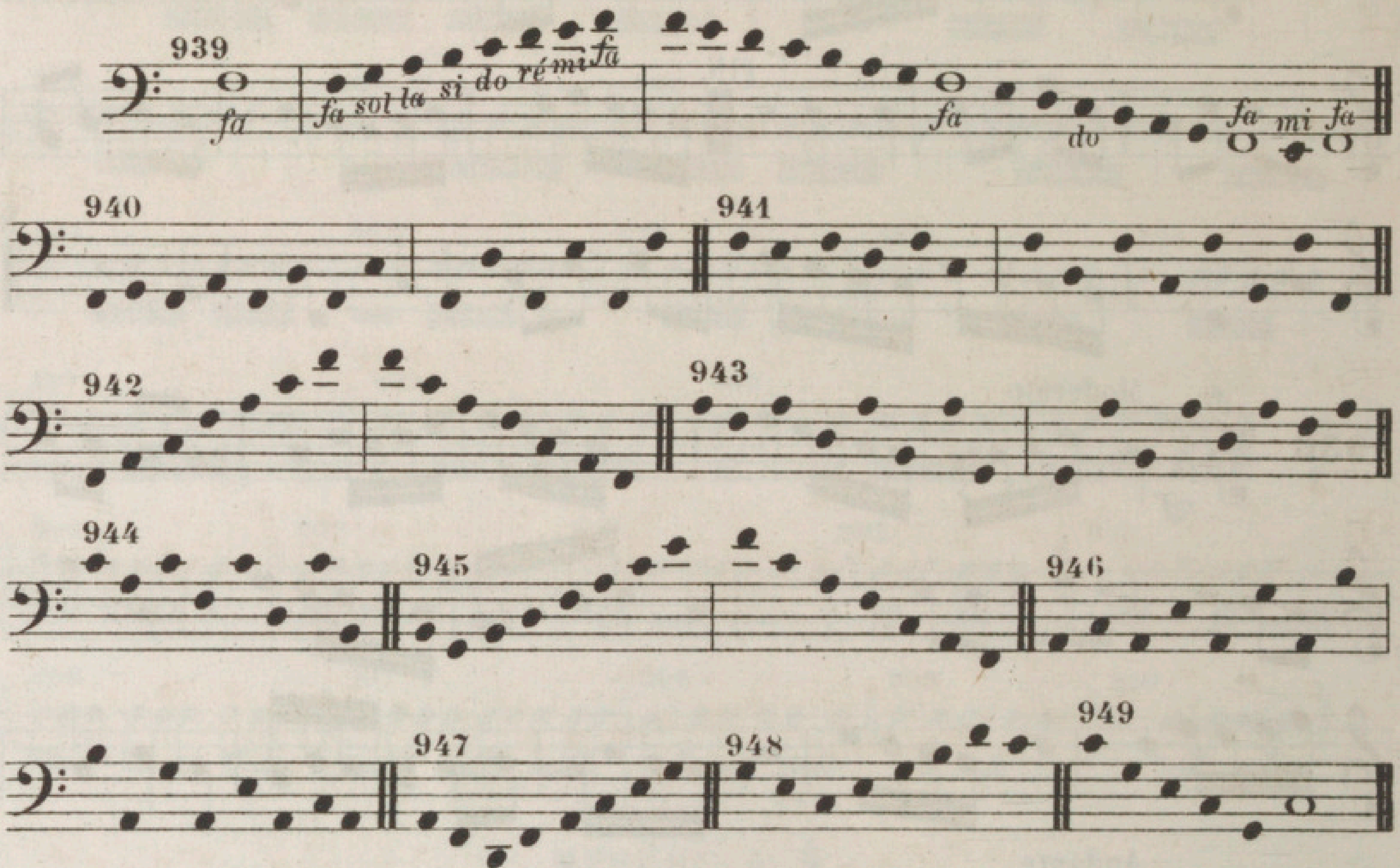


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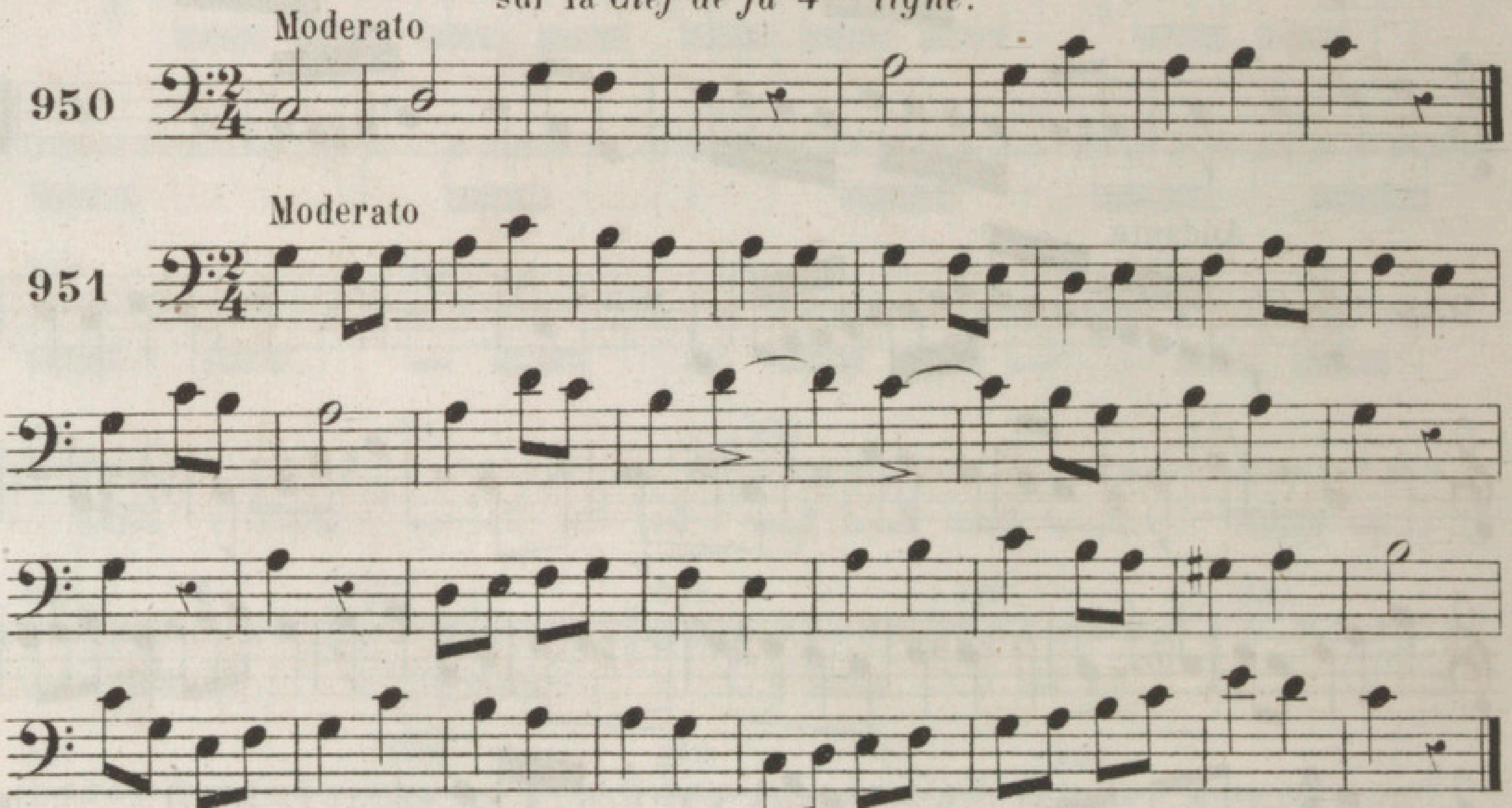
EXERCICES(*)

pour apprendre à connaitre les notes avec la *Clef de fa 4me ligne.*

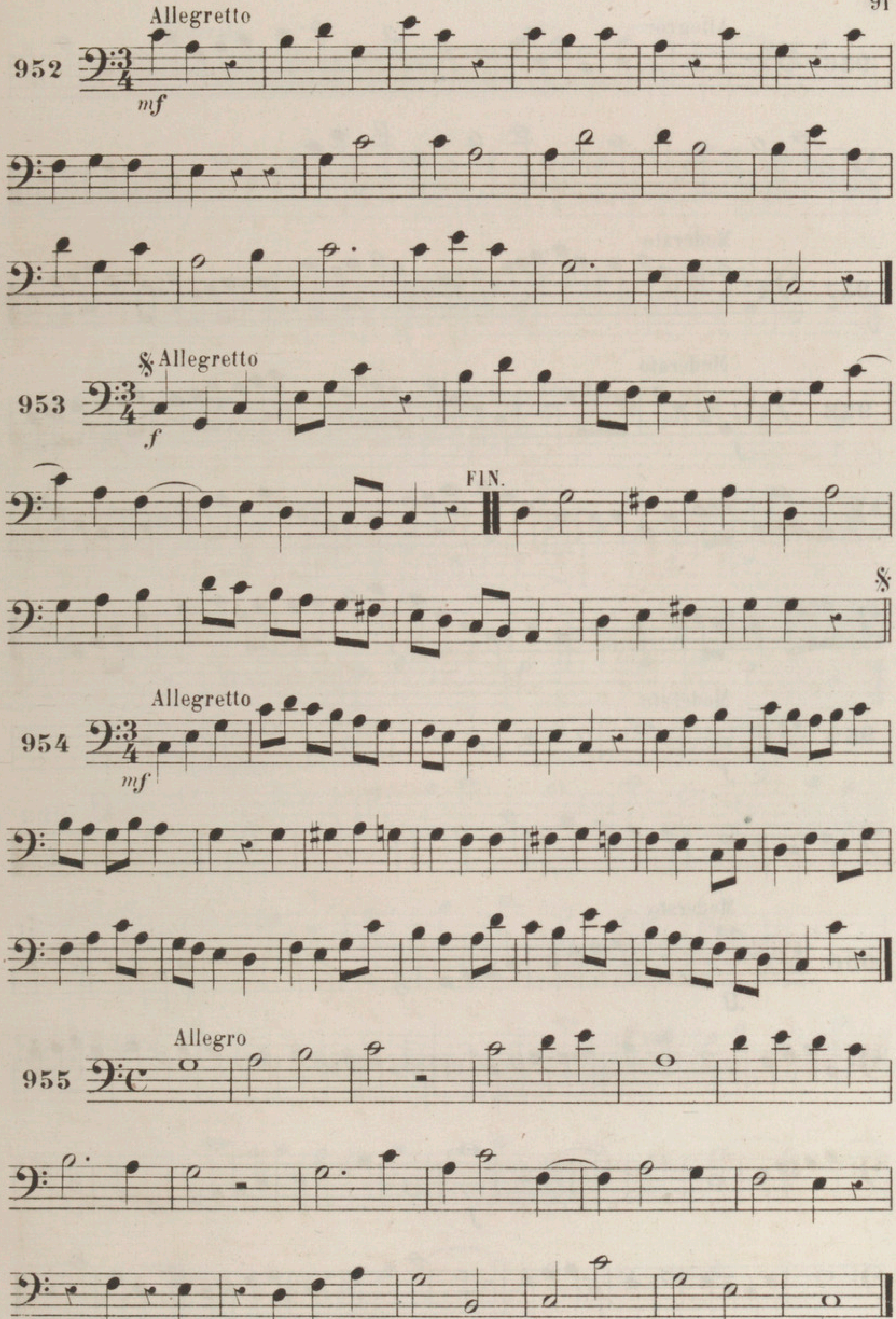


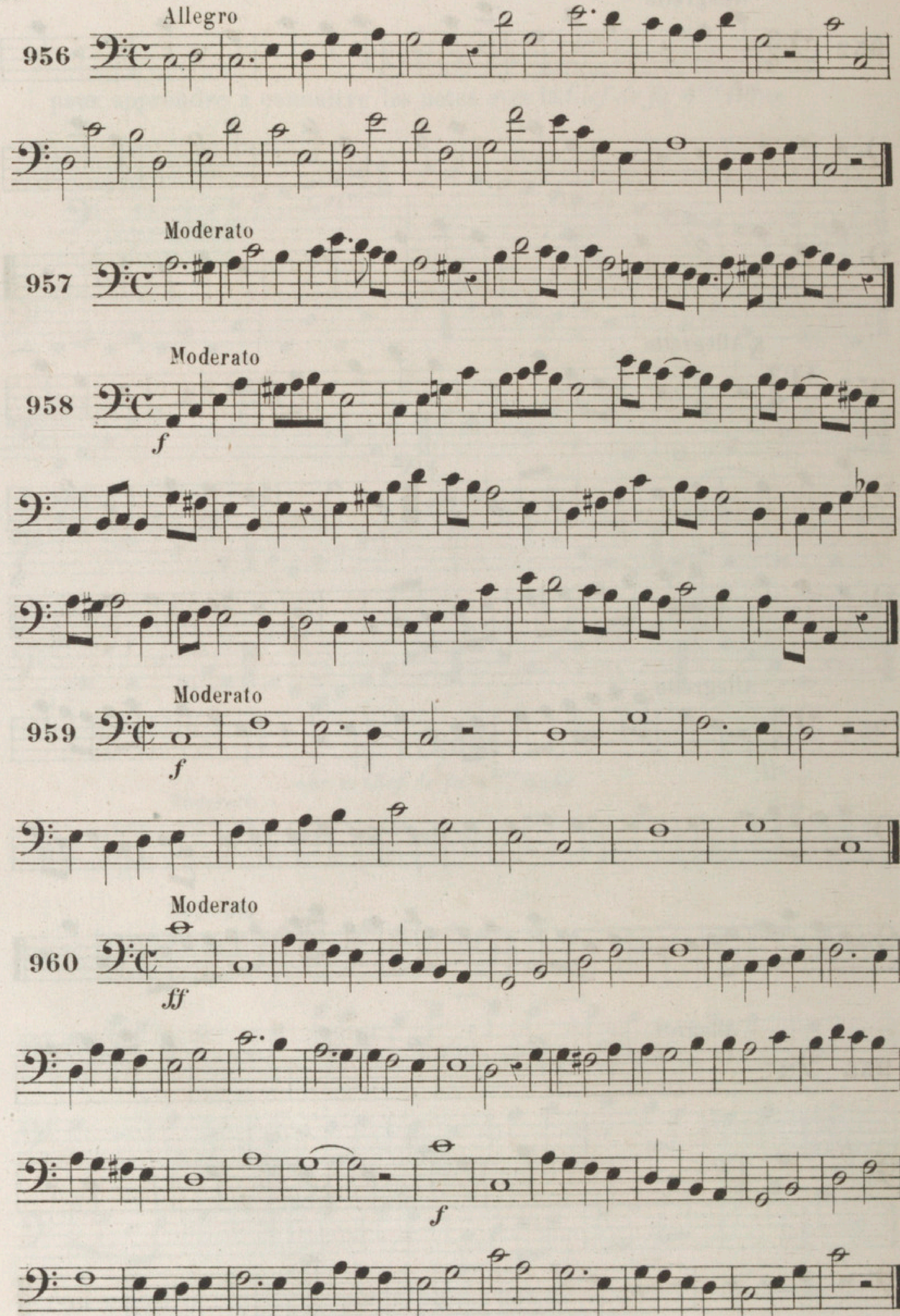
LEÇONS

sur la *Clef de fa 4me ligne.*



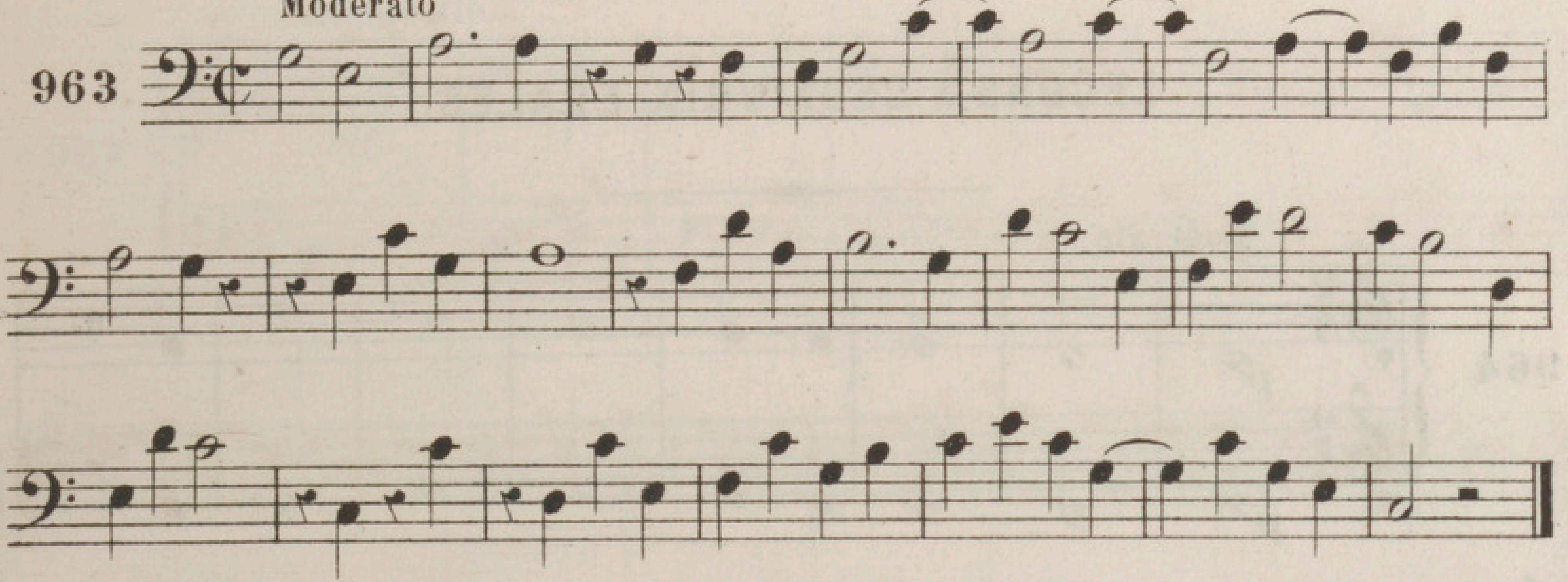
(*) Ces exercices, 939 à 949, doivent être lus et non chantés.


952
Allegretto
mf
953
Allegretto
f
FIN.
954
Allegretto
mf
955
Allegro


Allegro
956
Moderato
957
Moderato
958
f
Moderato
959
f
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960
ff
f
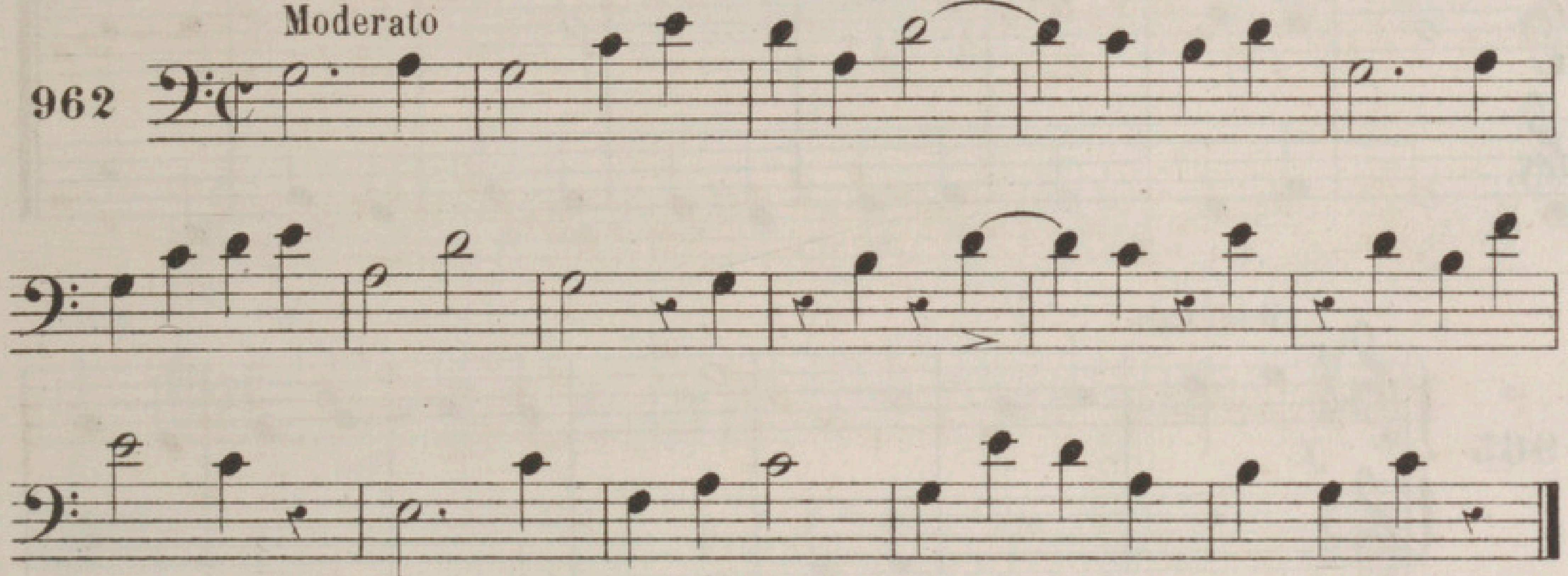
Moderato

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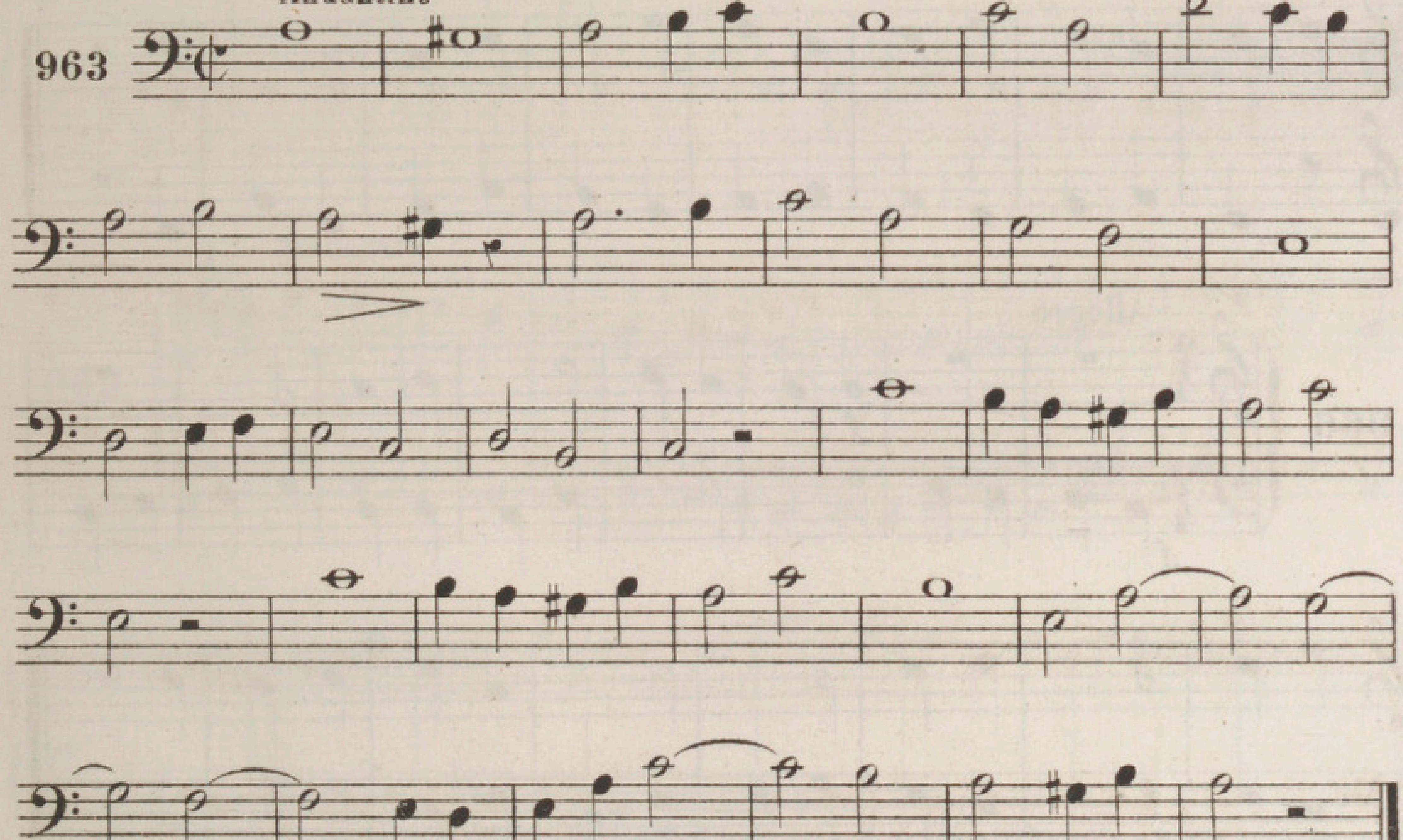
Moderato

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Andantino

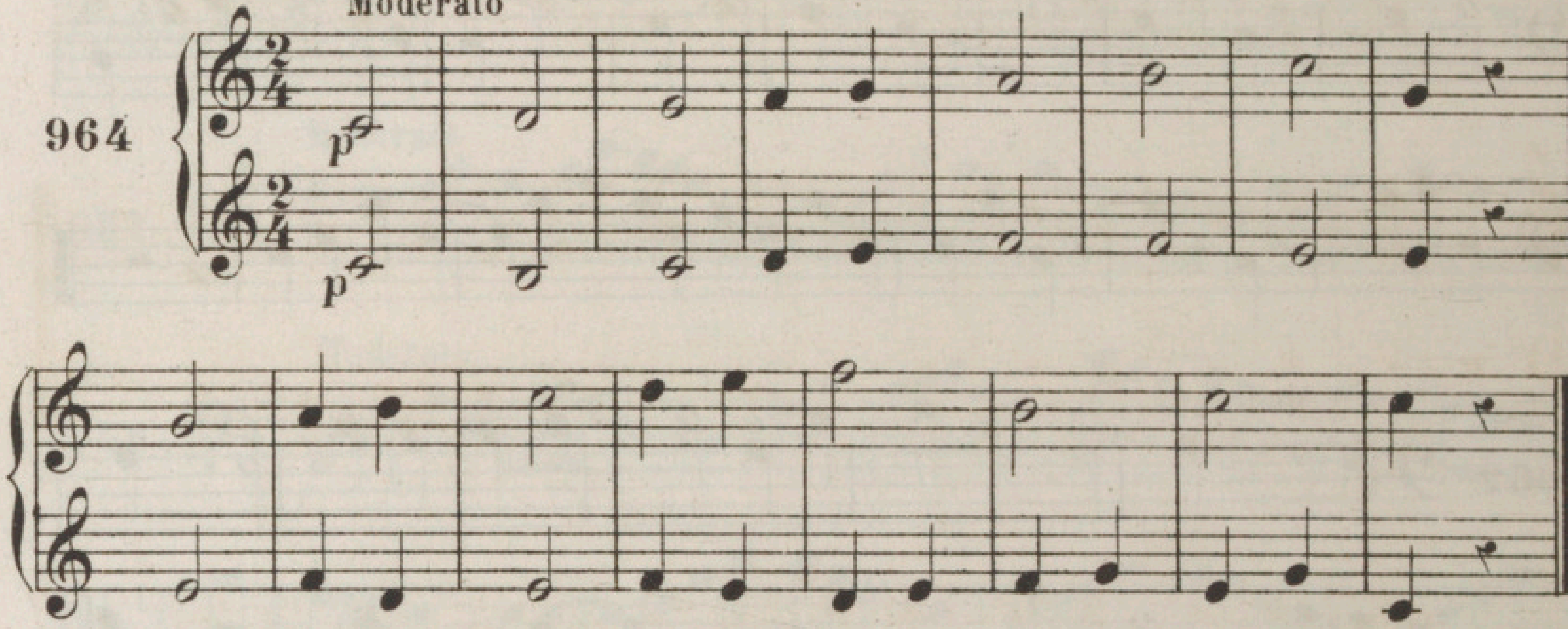
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LEÇONS À DEUX VOIX ÉGALES

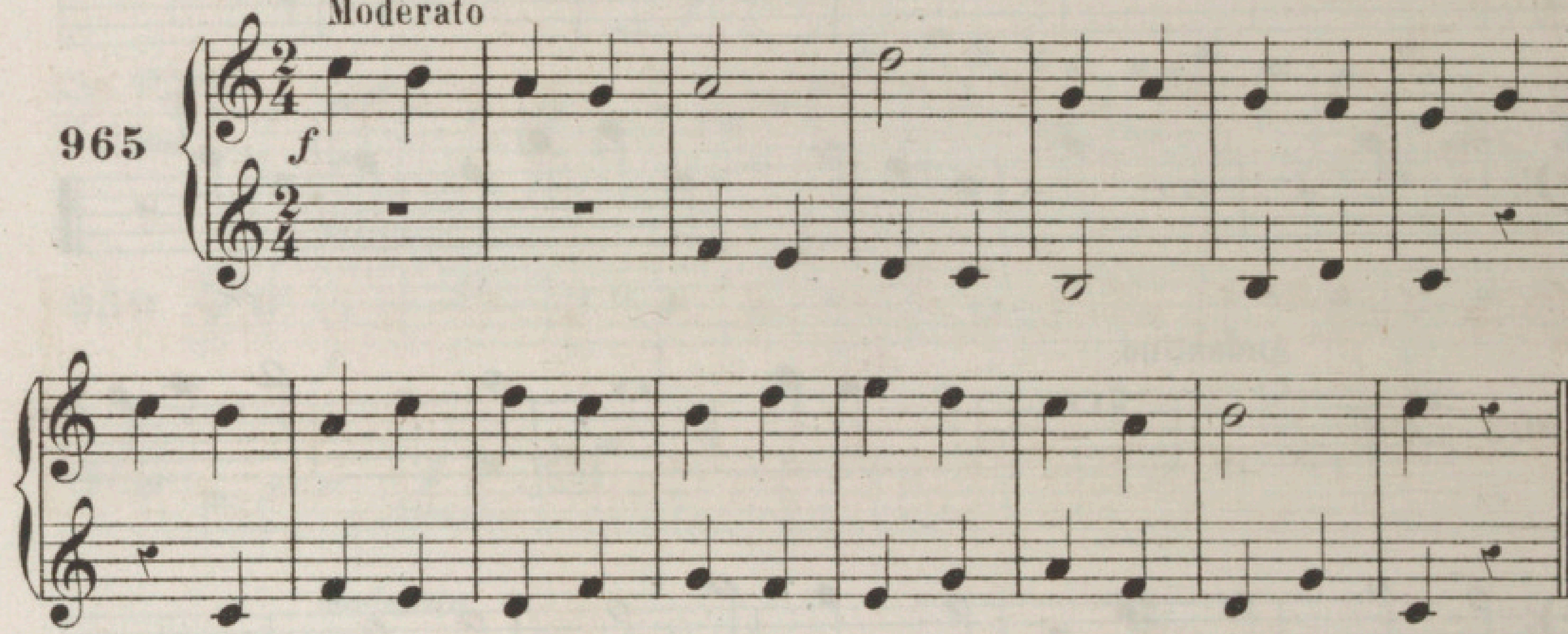
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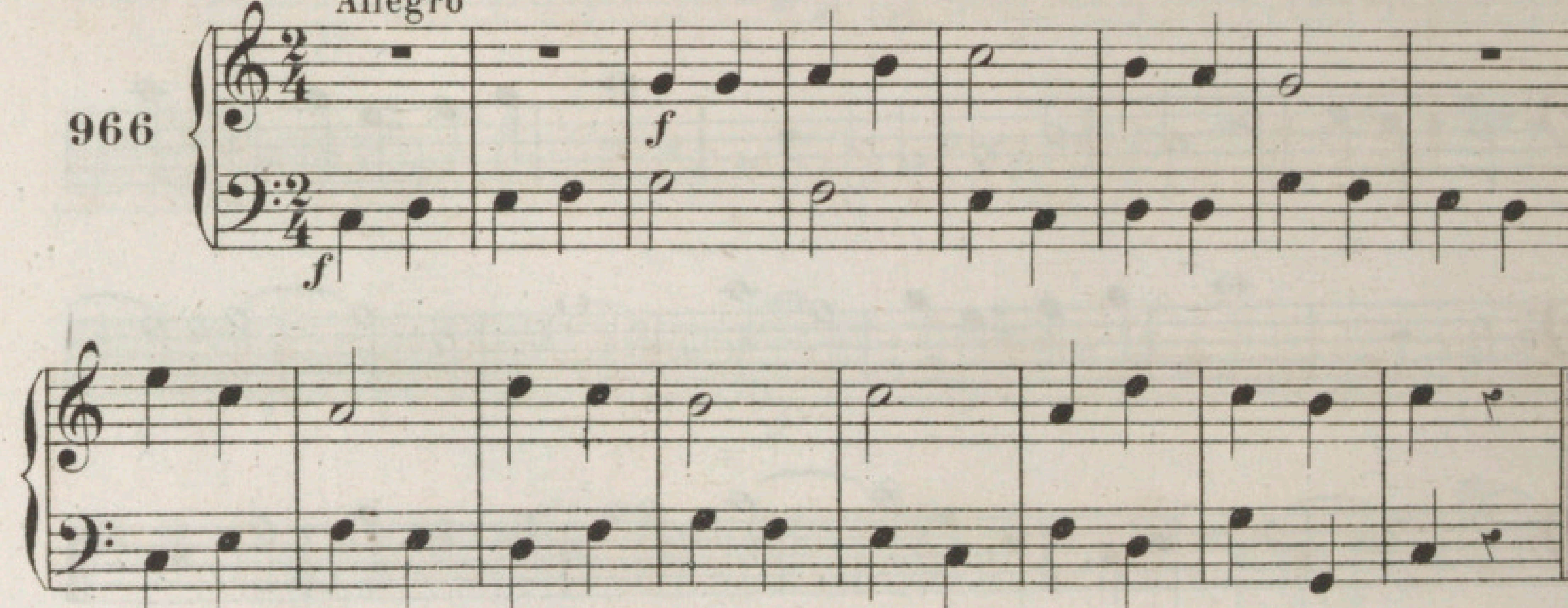
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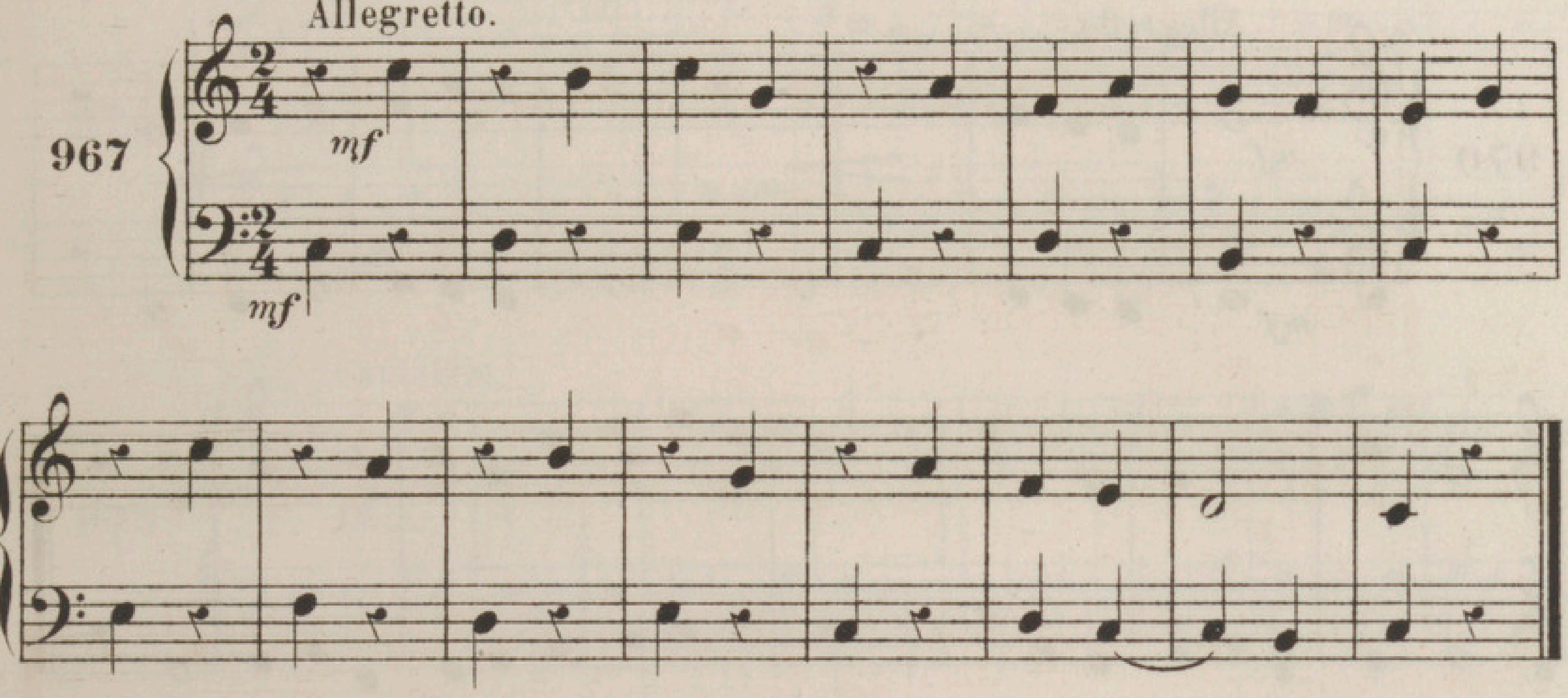
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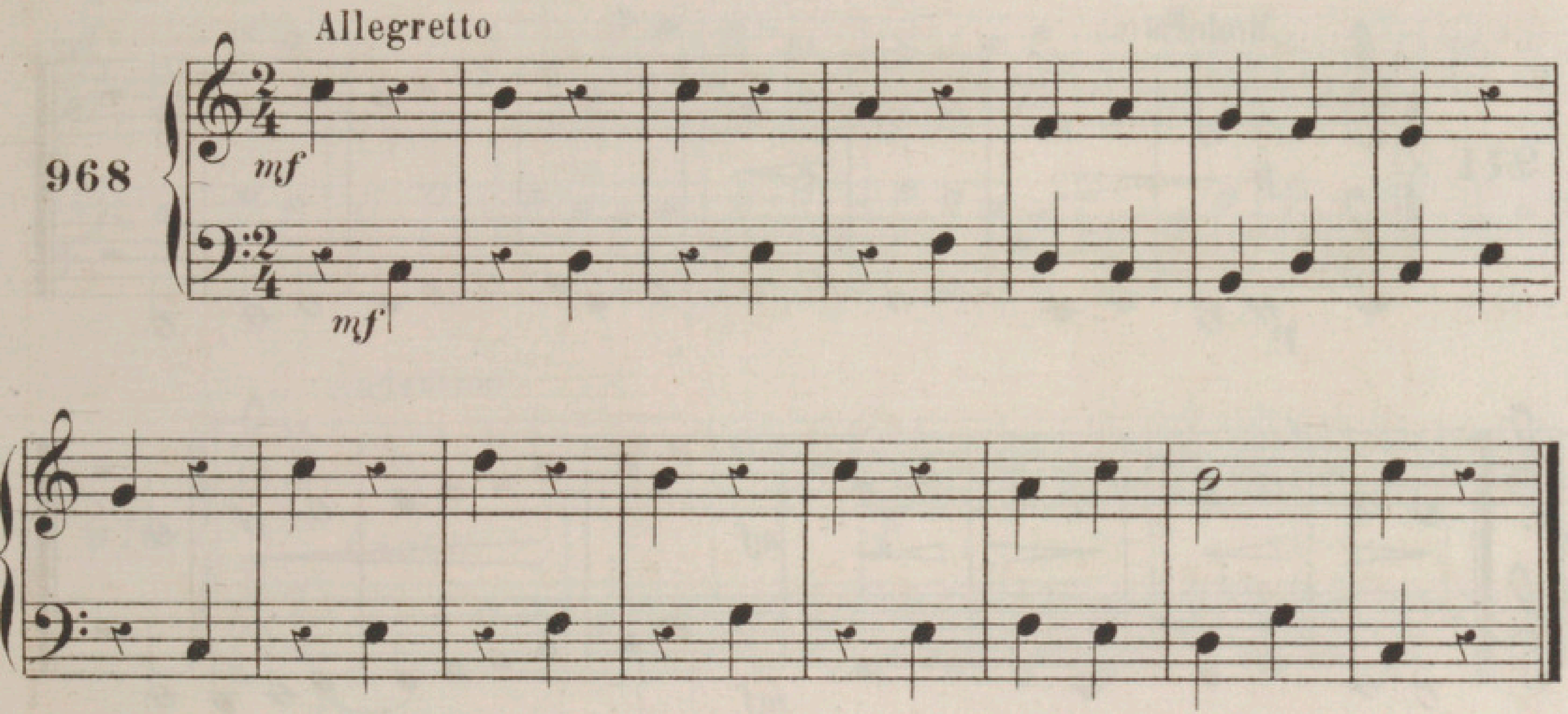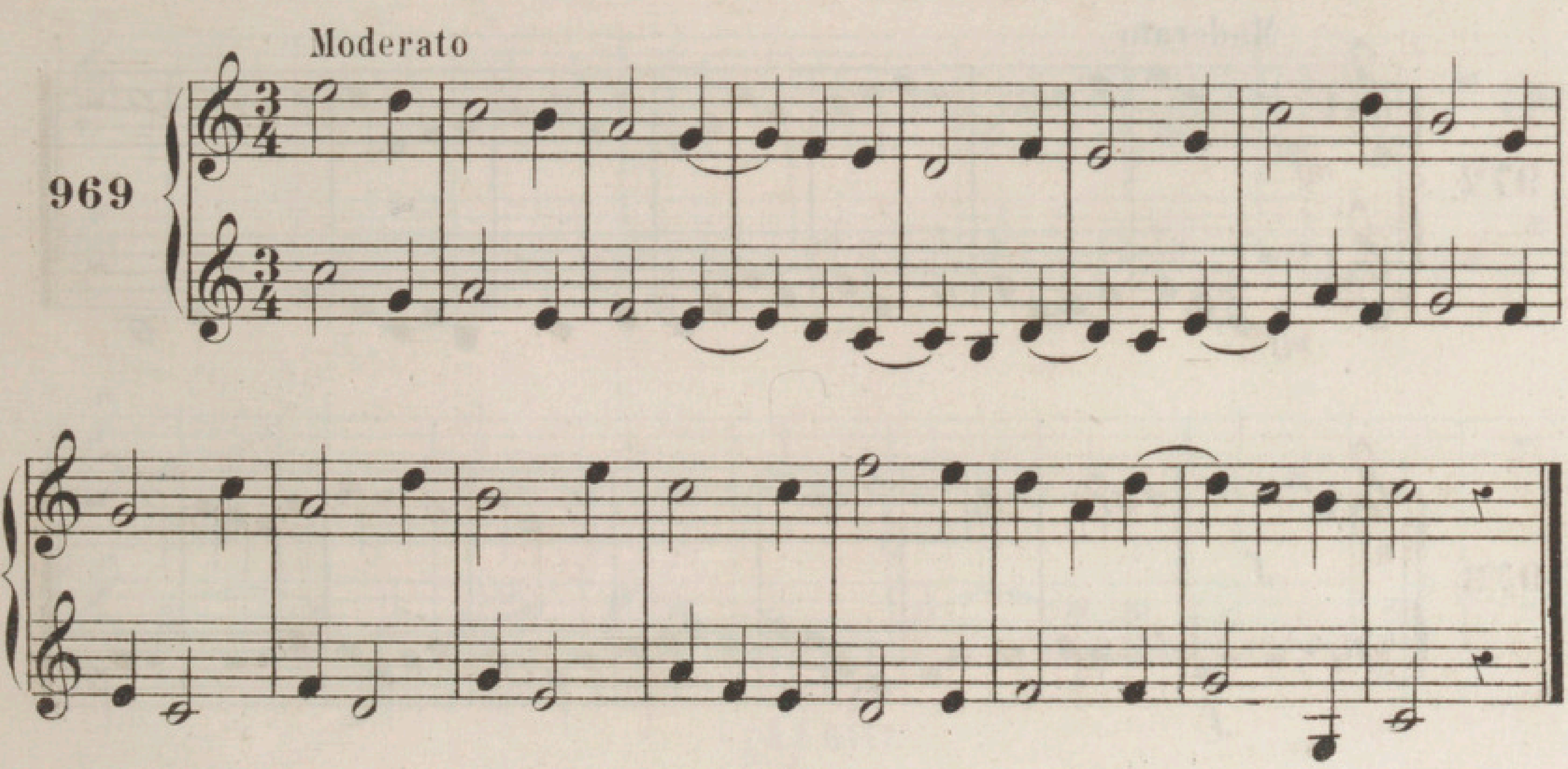


Allegro
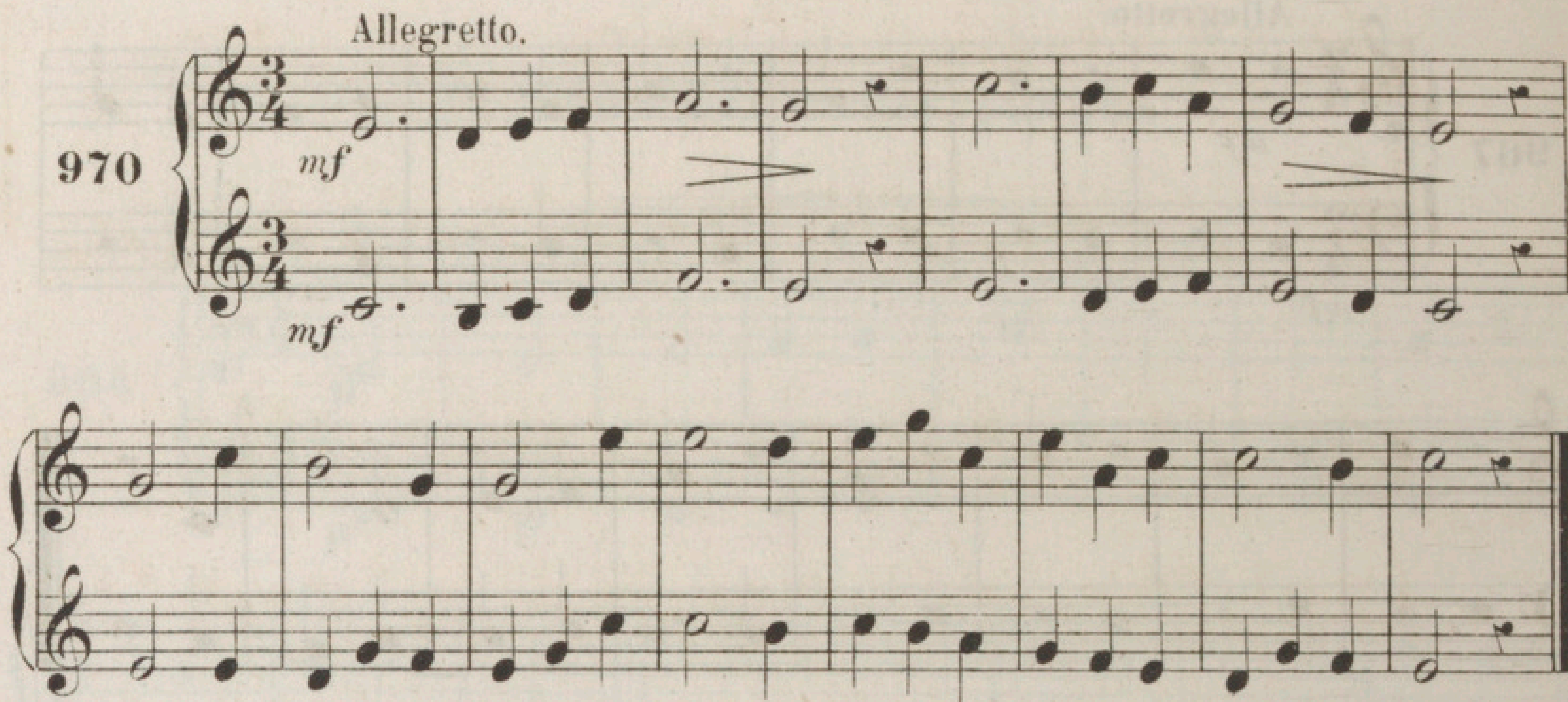
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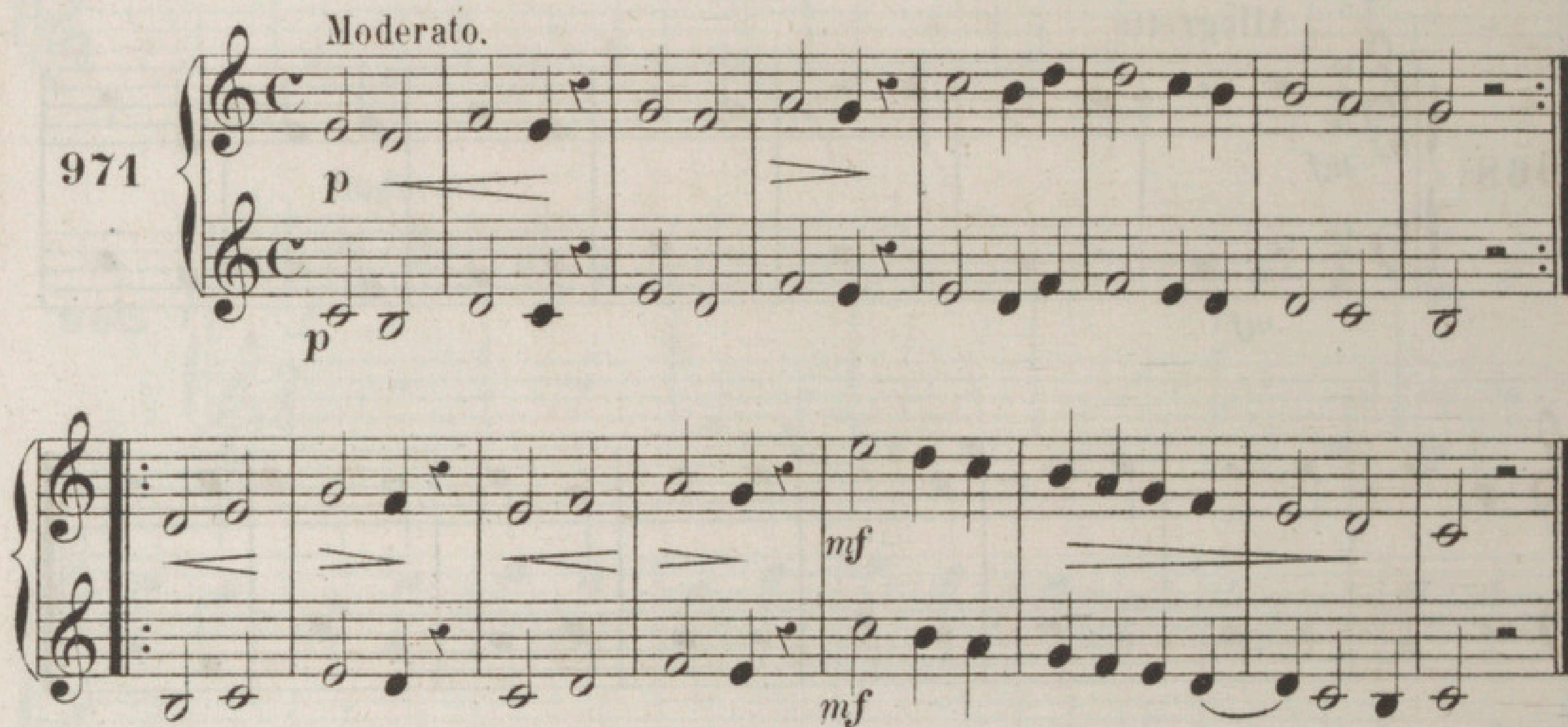


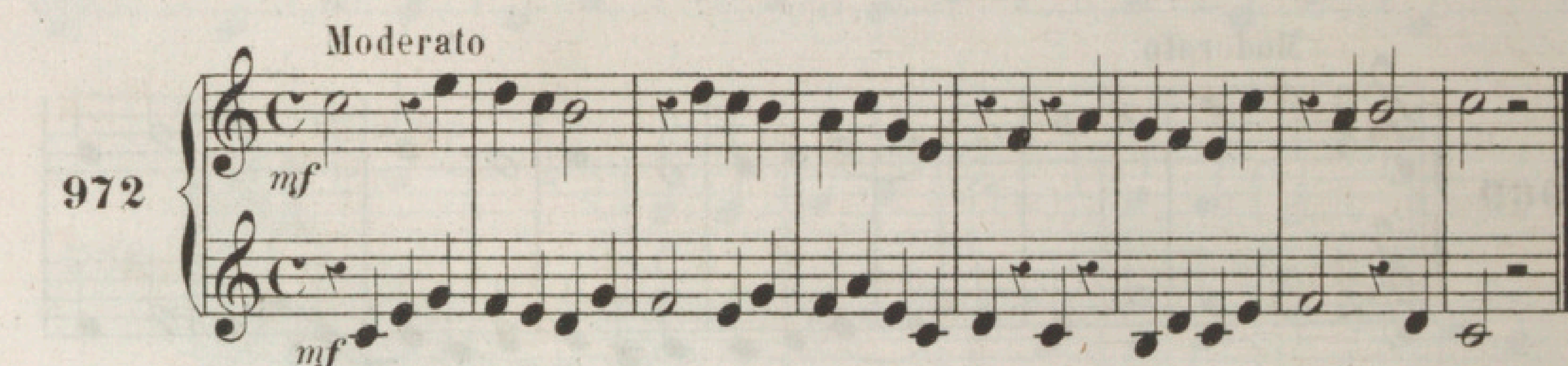

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Allegretto.
mf
mf

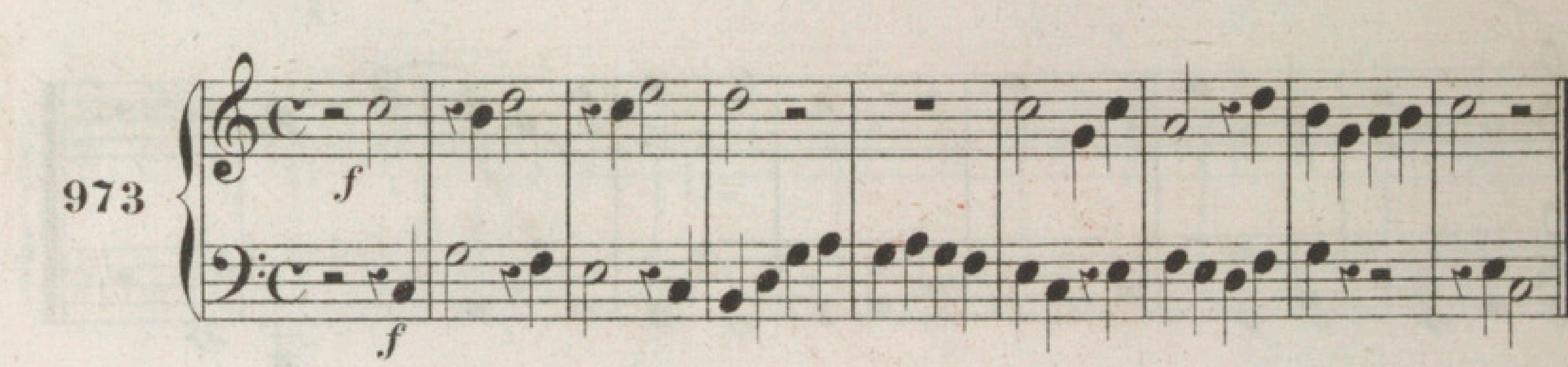

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Allegretto
mf
mf


969
Moderato

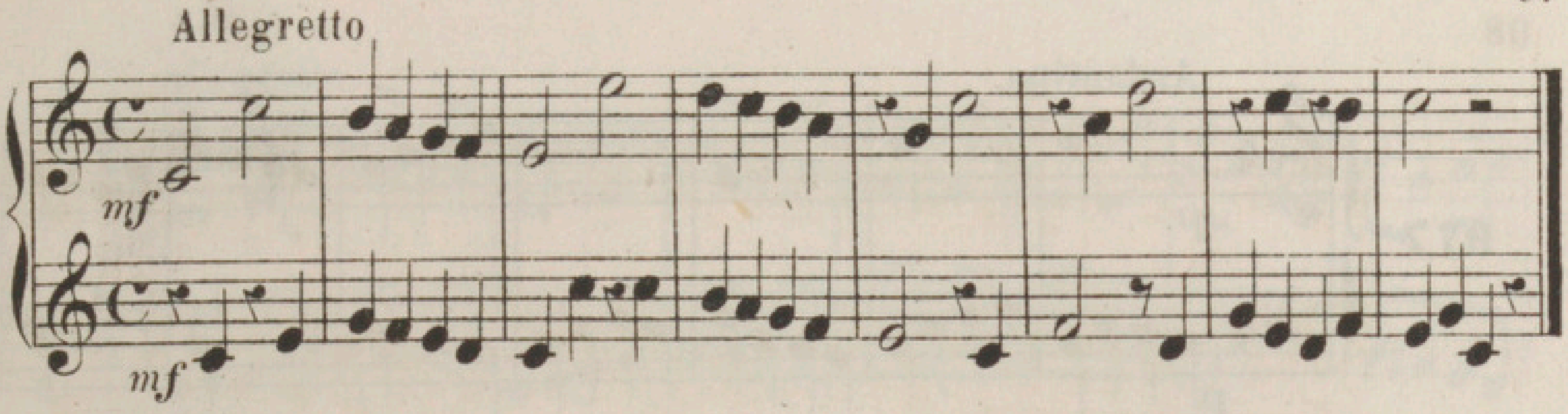

Allegretto.
970
mf
mf


Moderato.
971
p
p
mf
mf

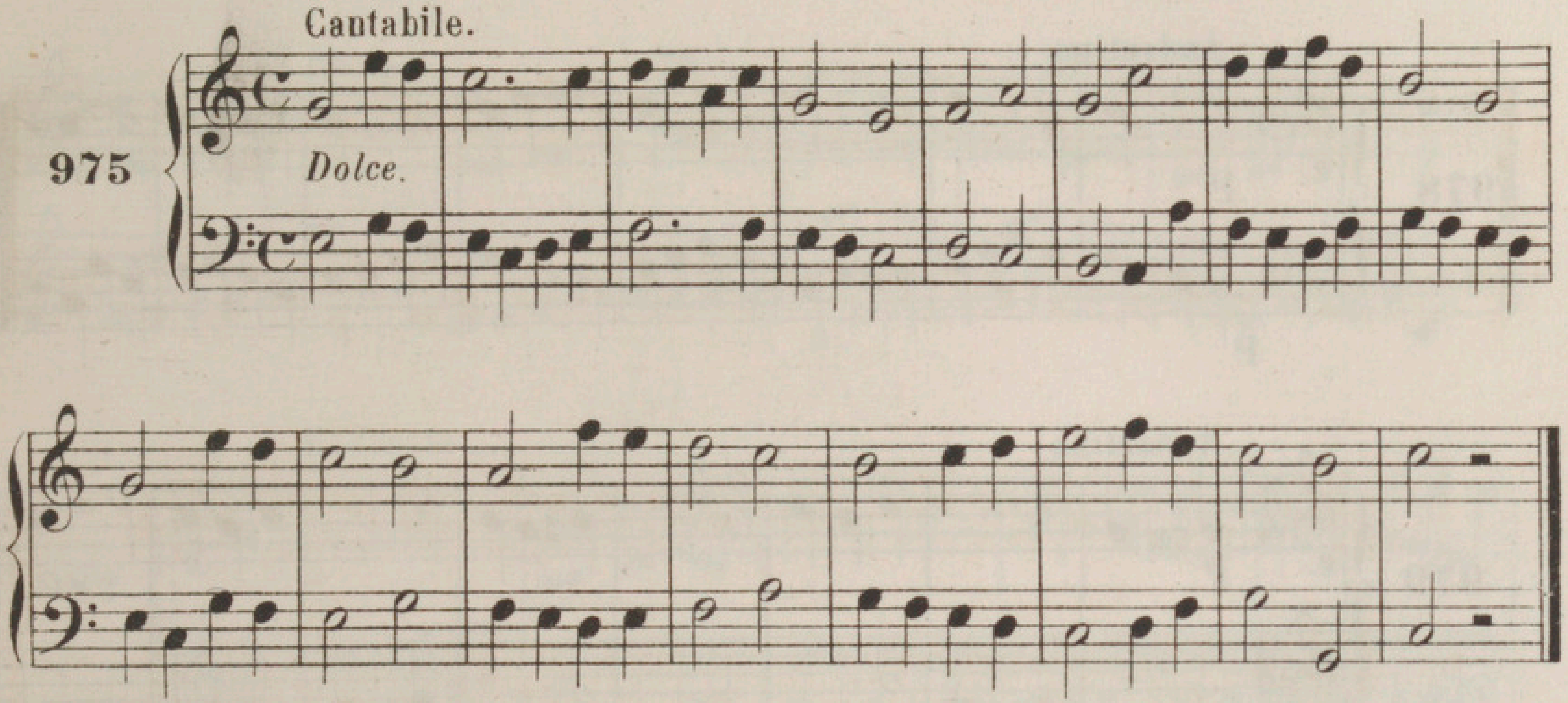

Moderato
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mf


973
f
f

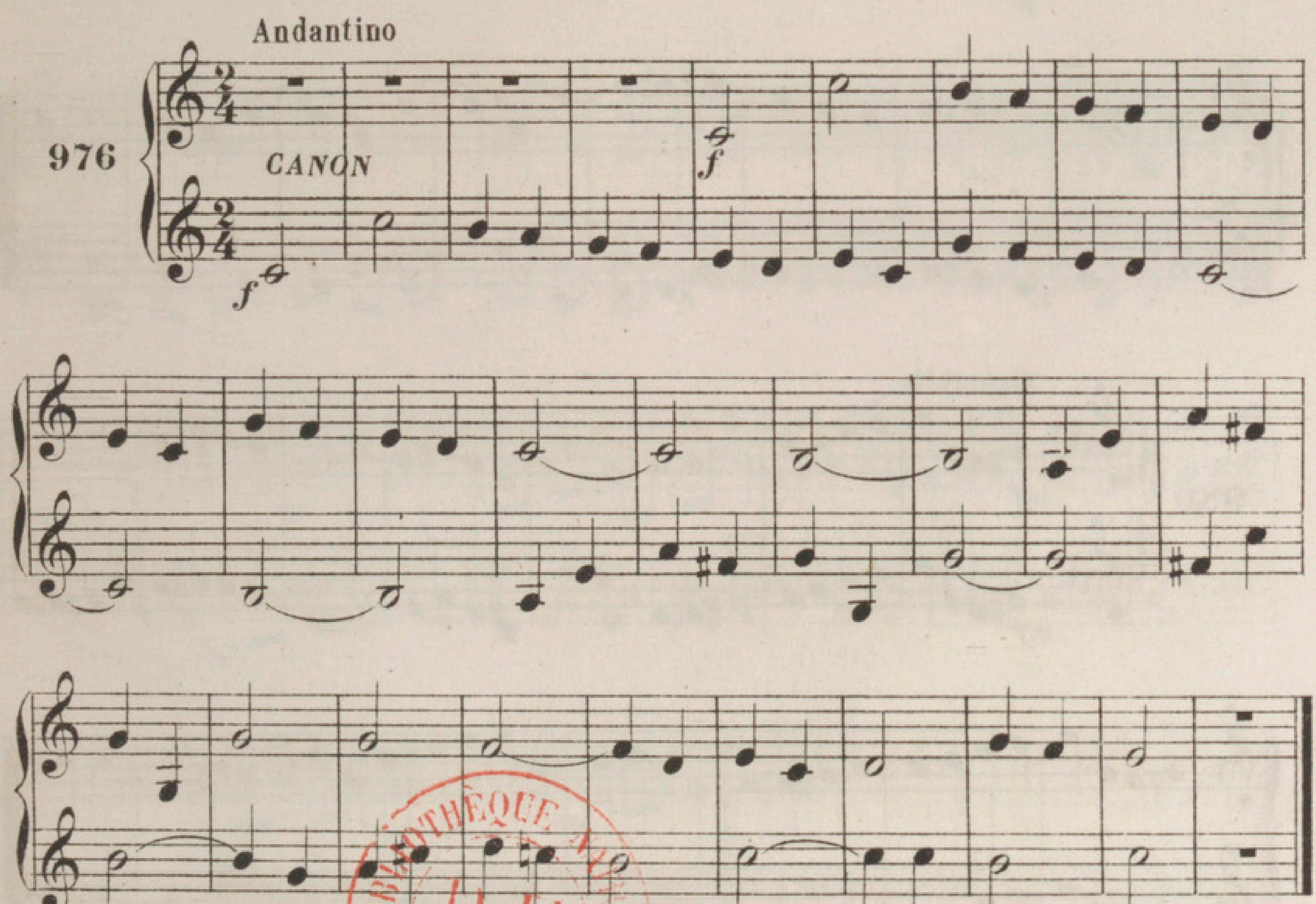
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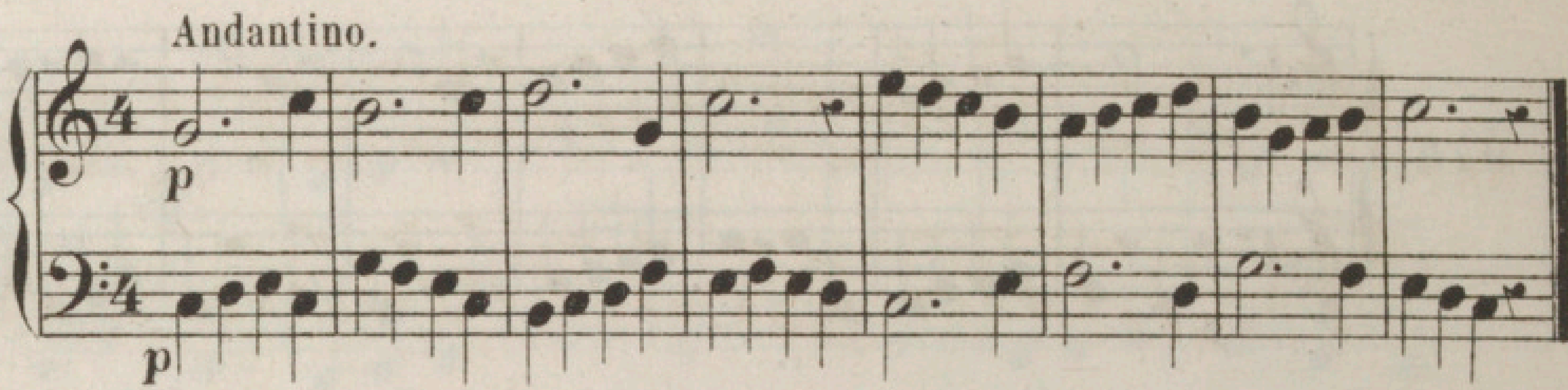


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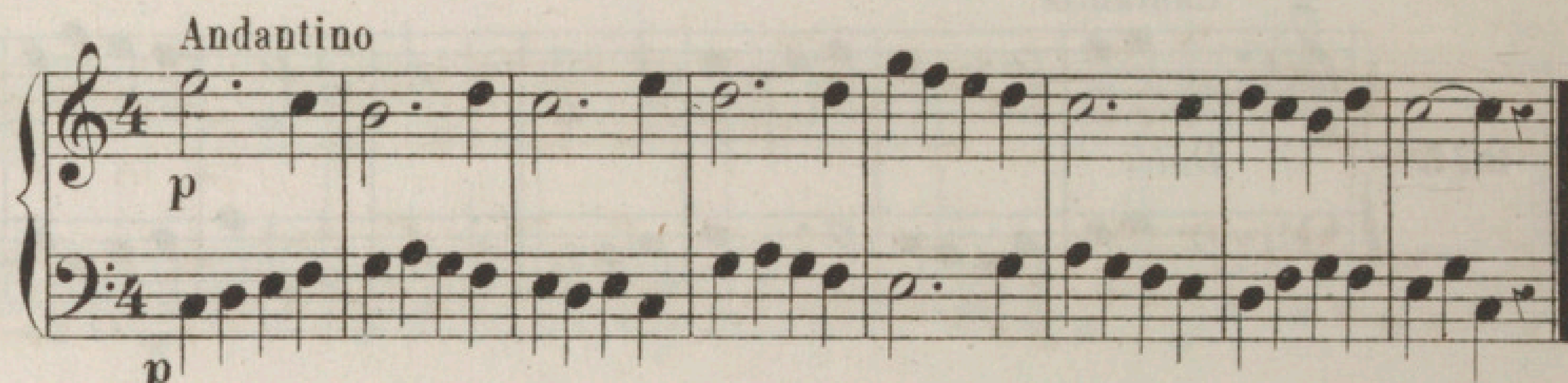


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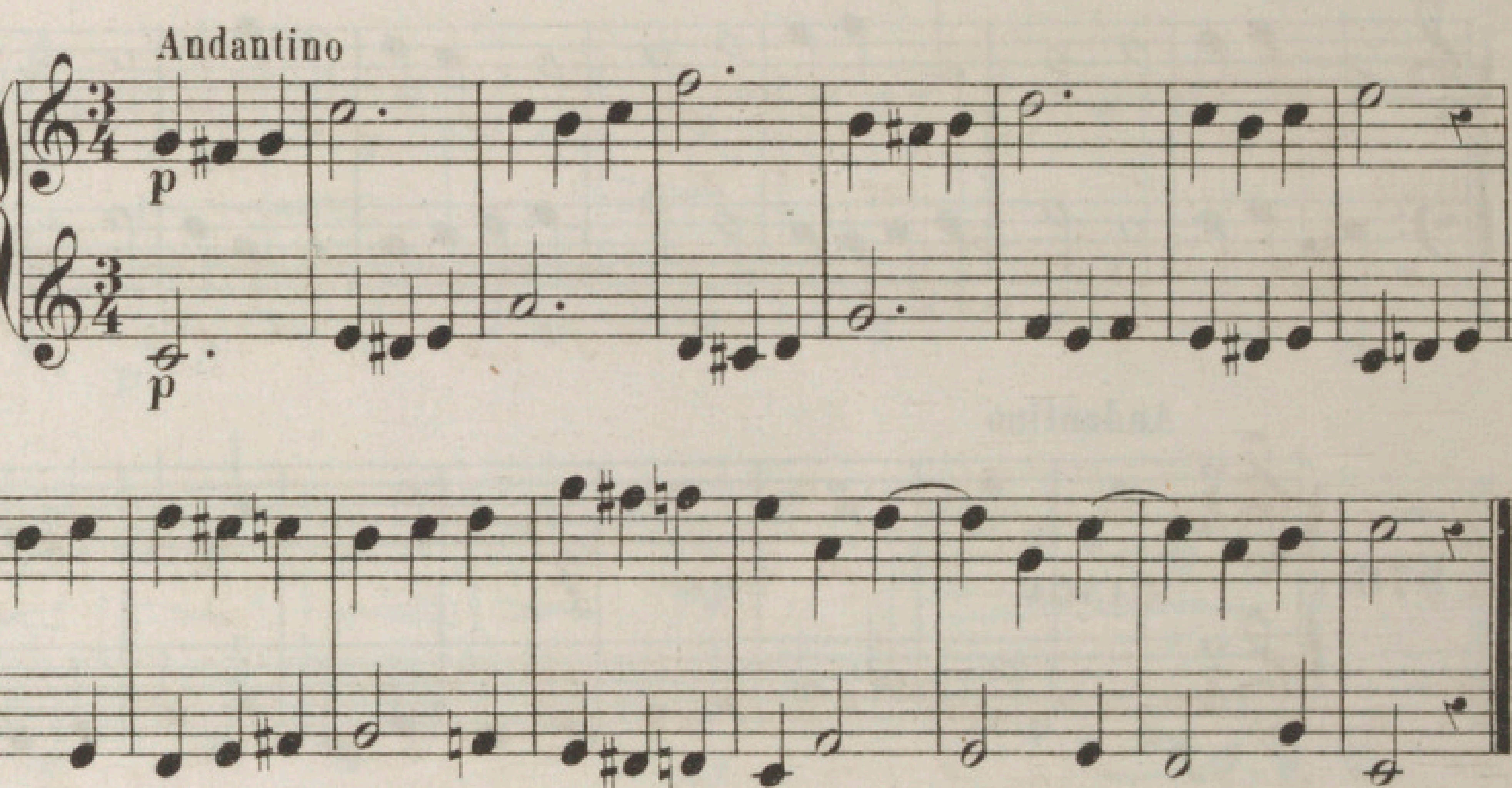
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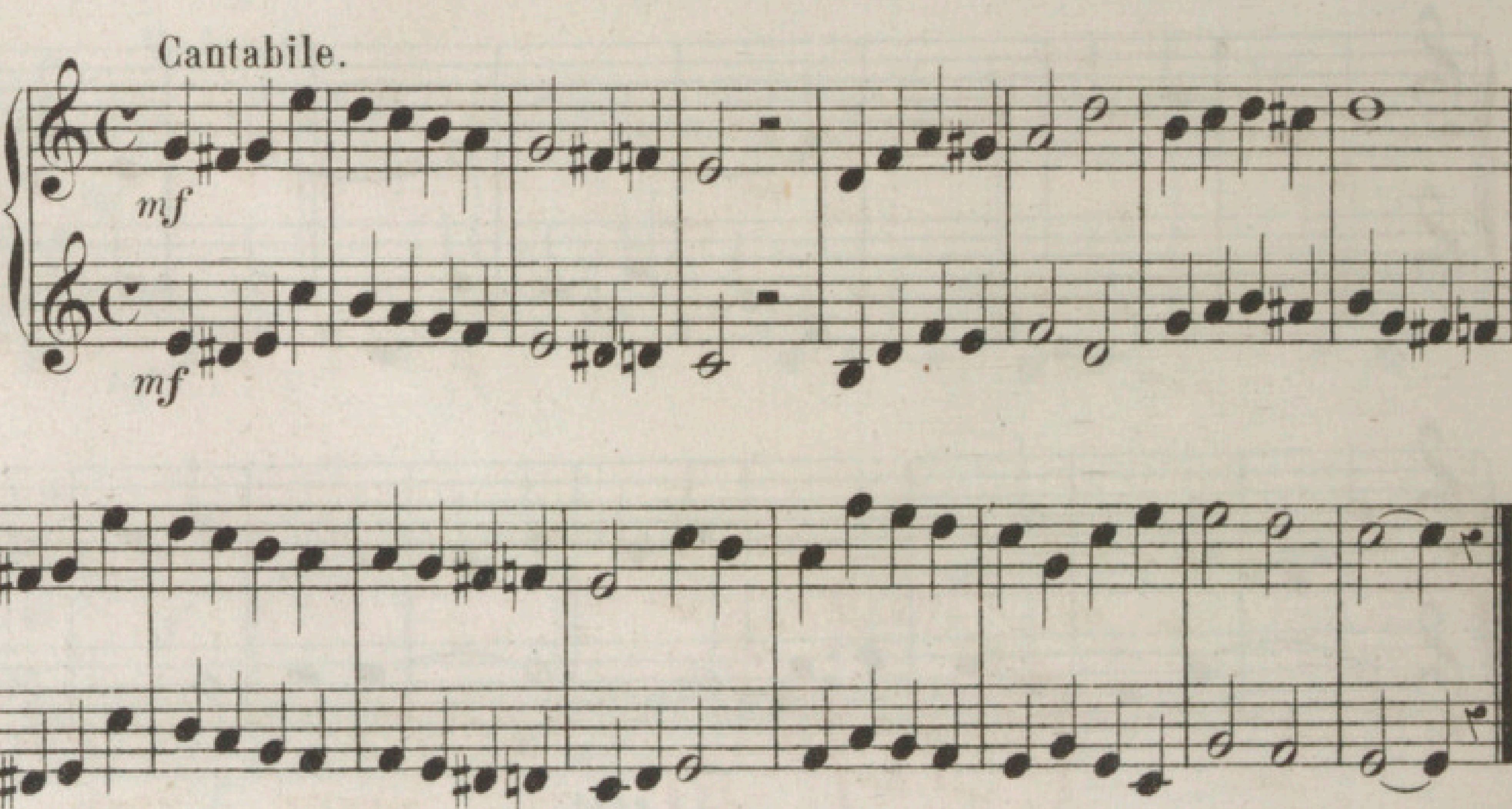
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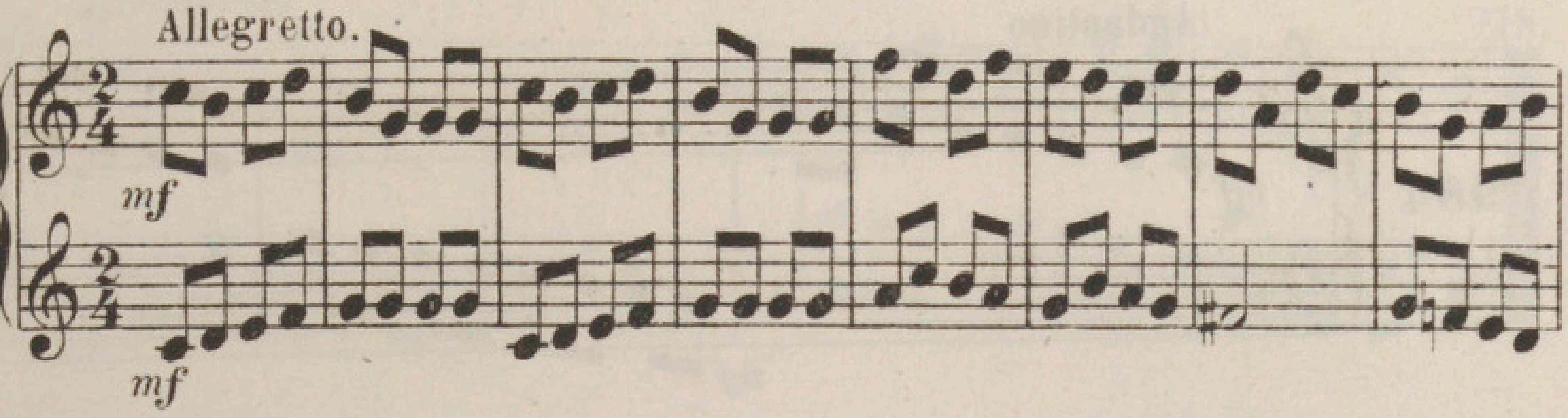


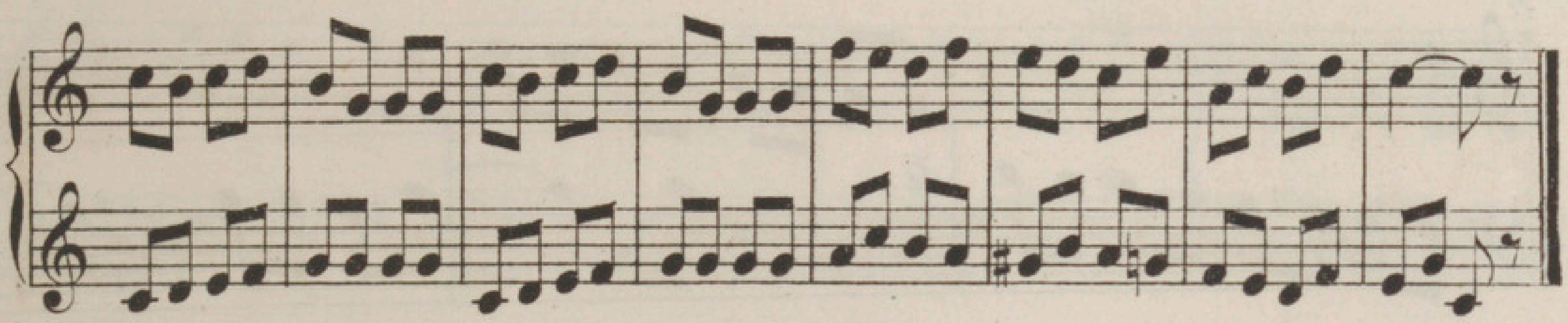
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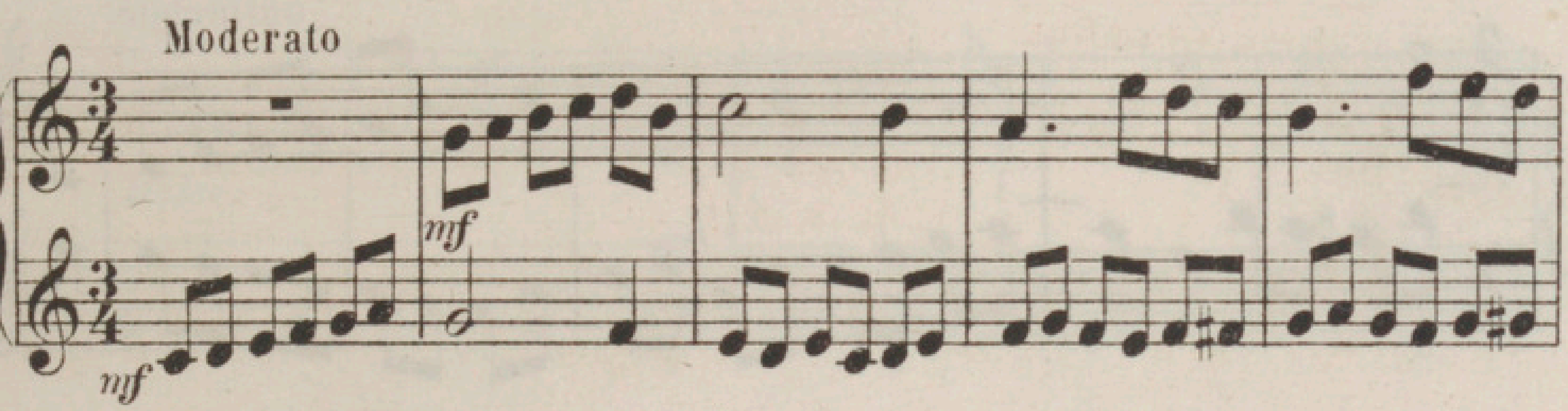
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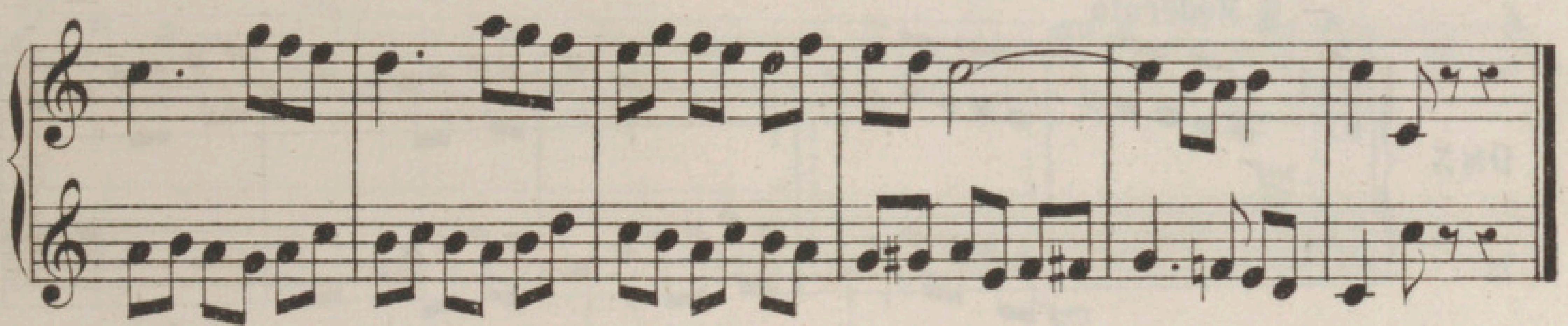
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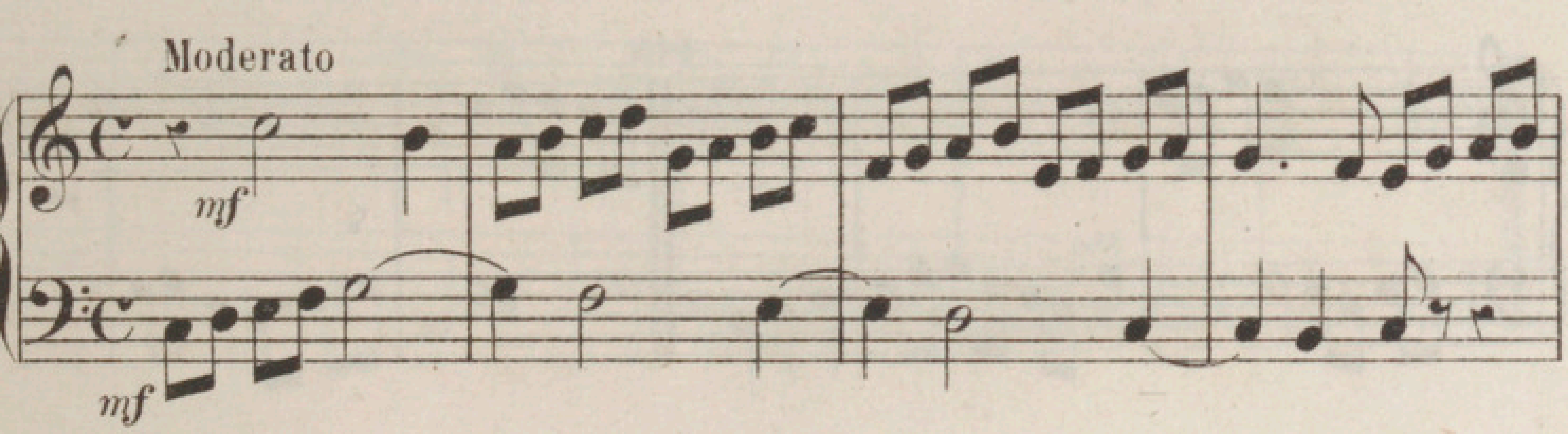


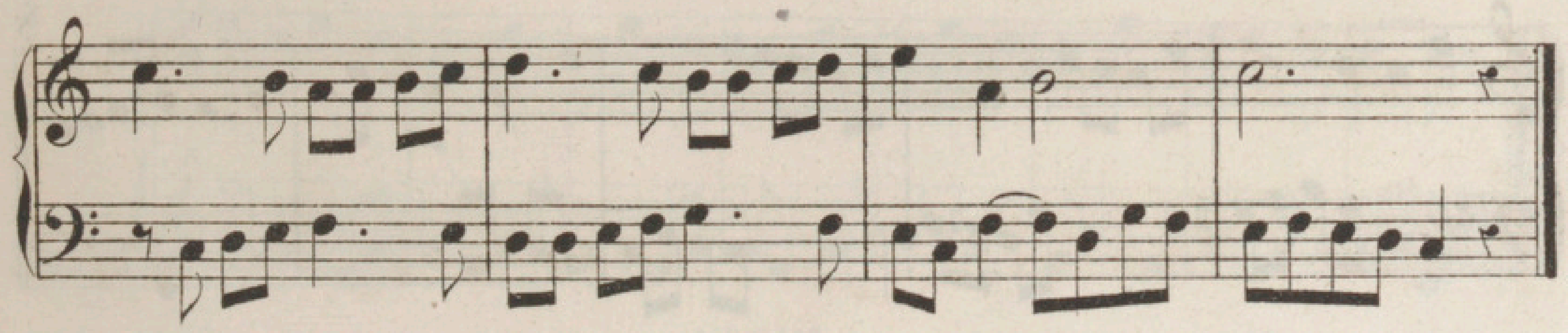
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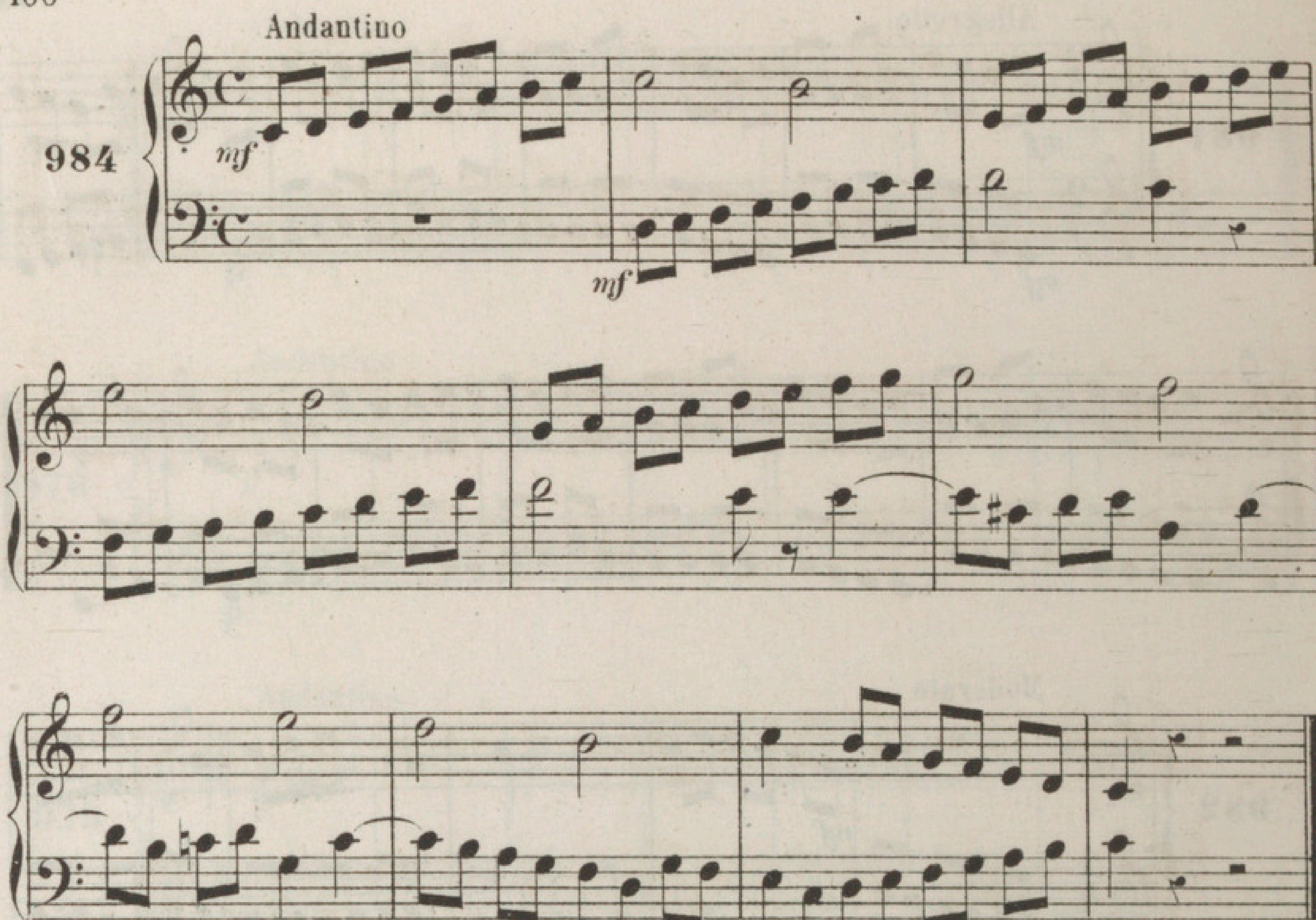


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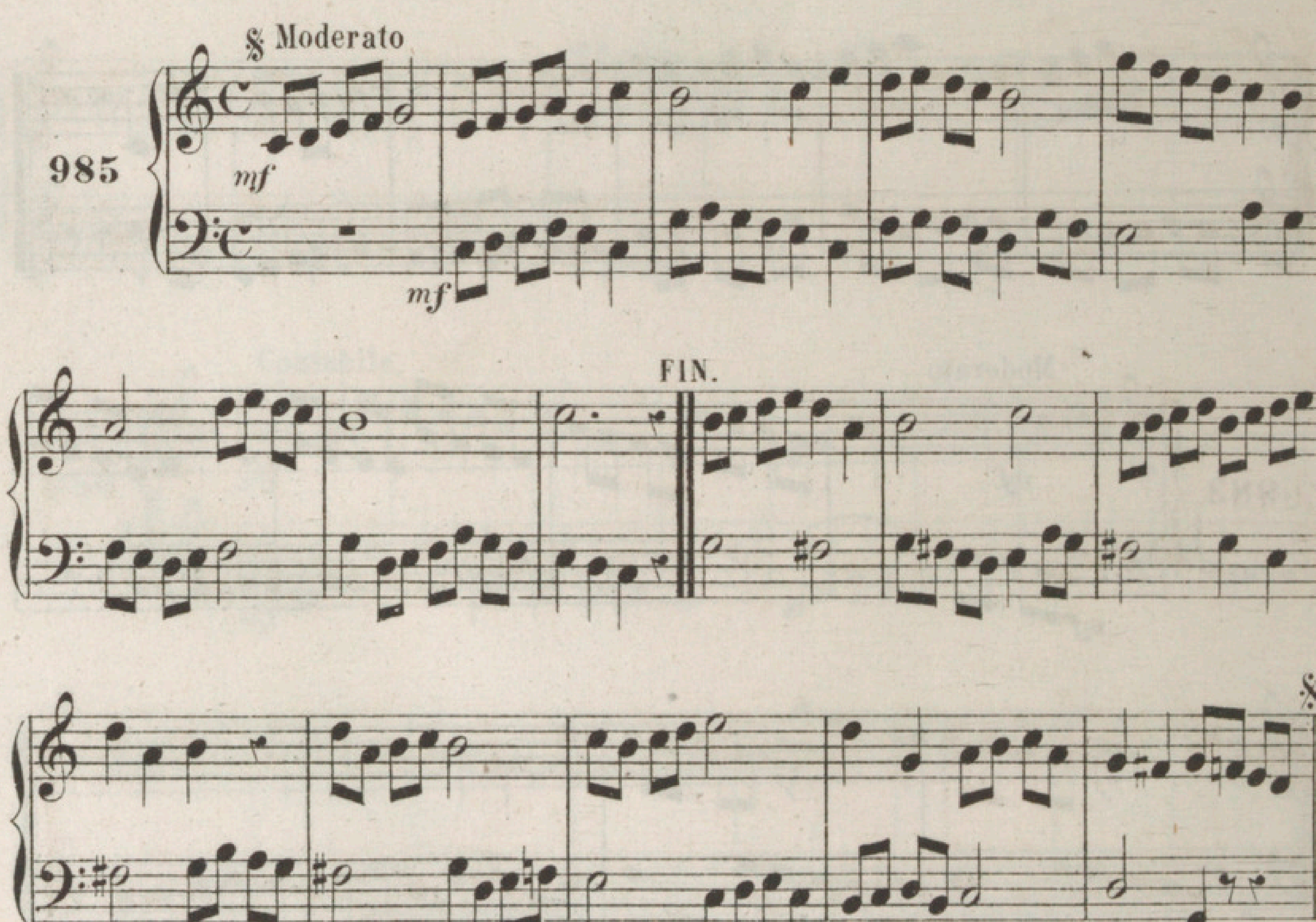




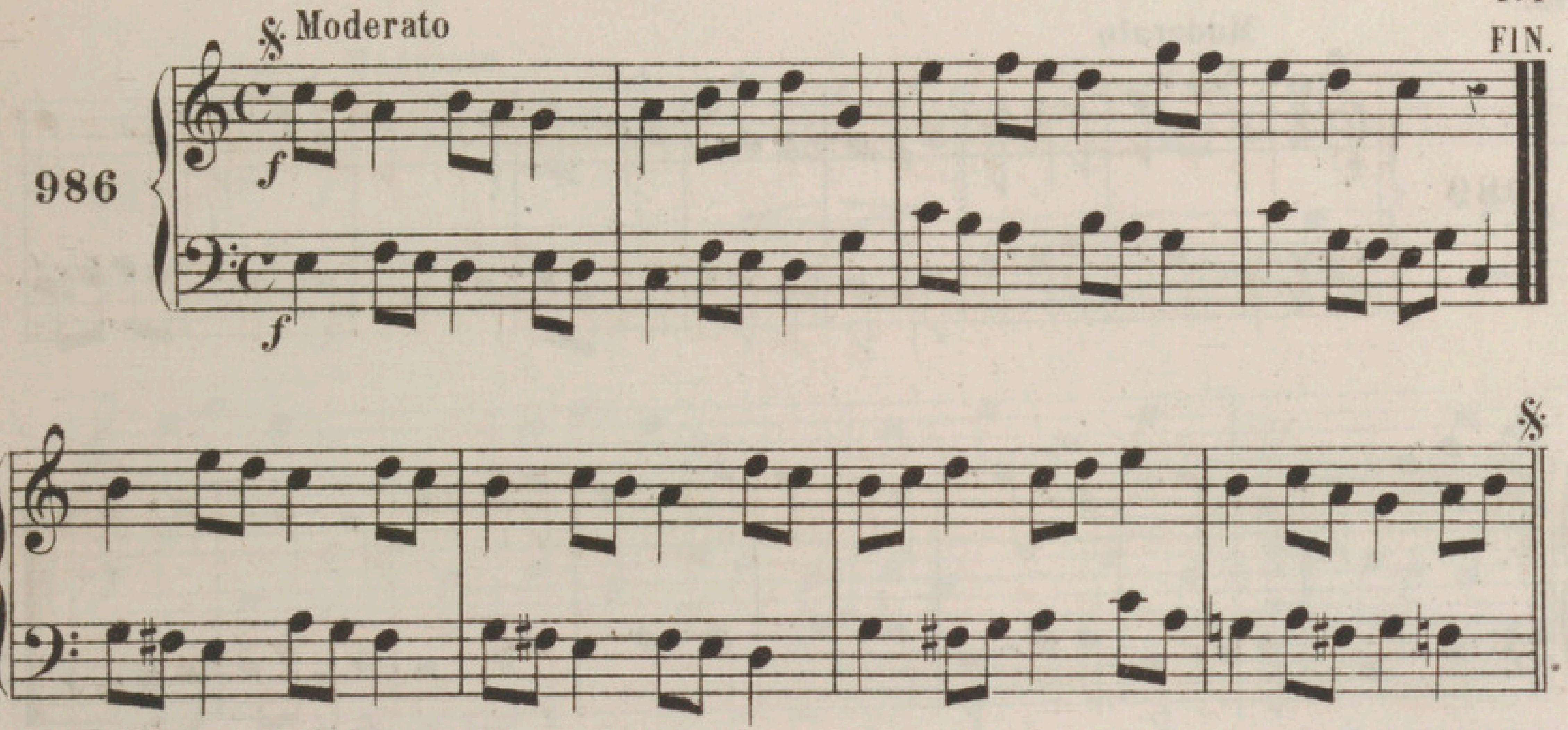
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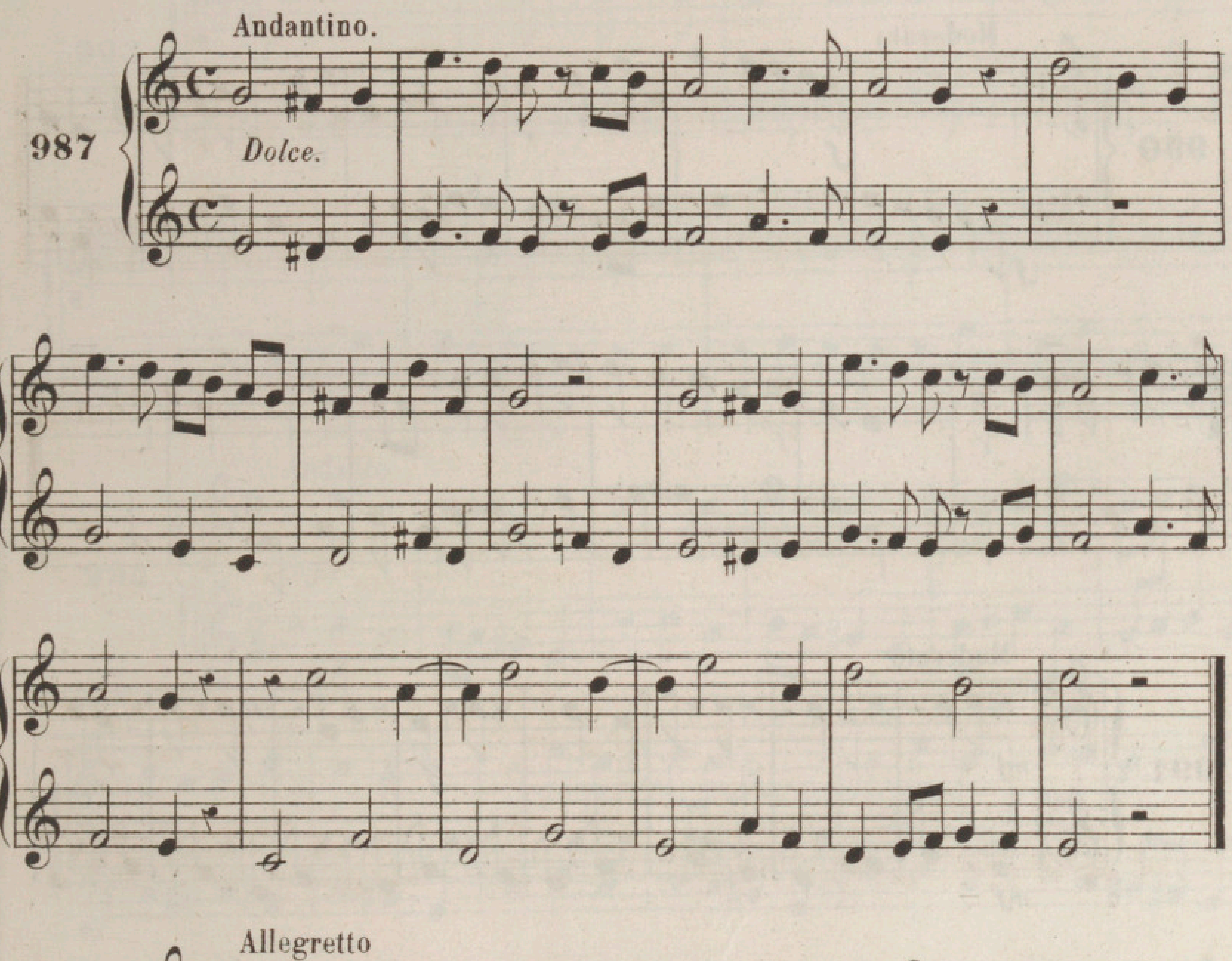
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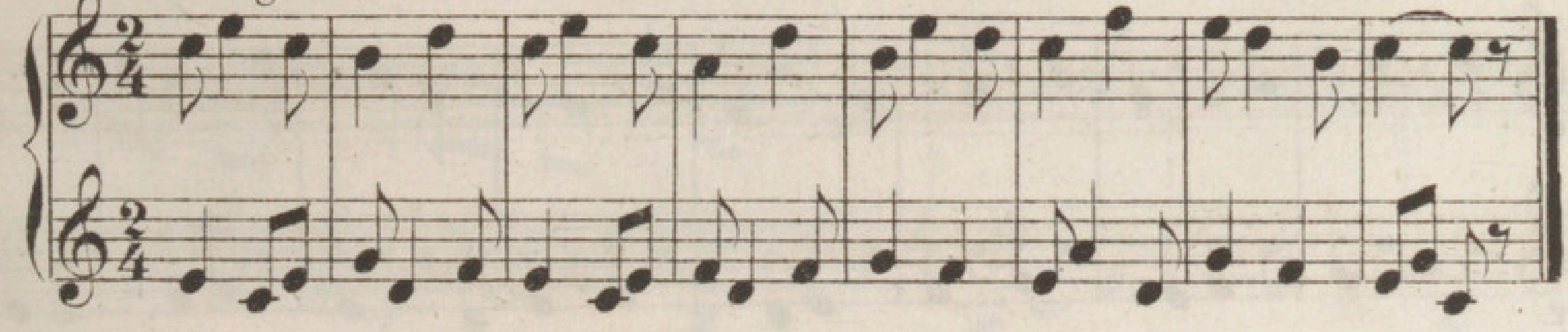
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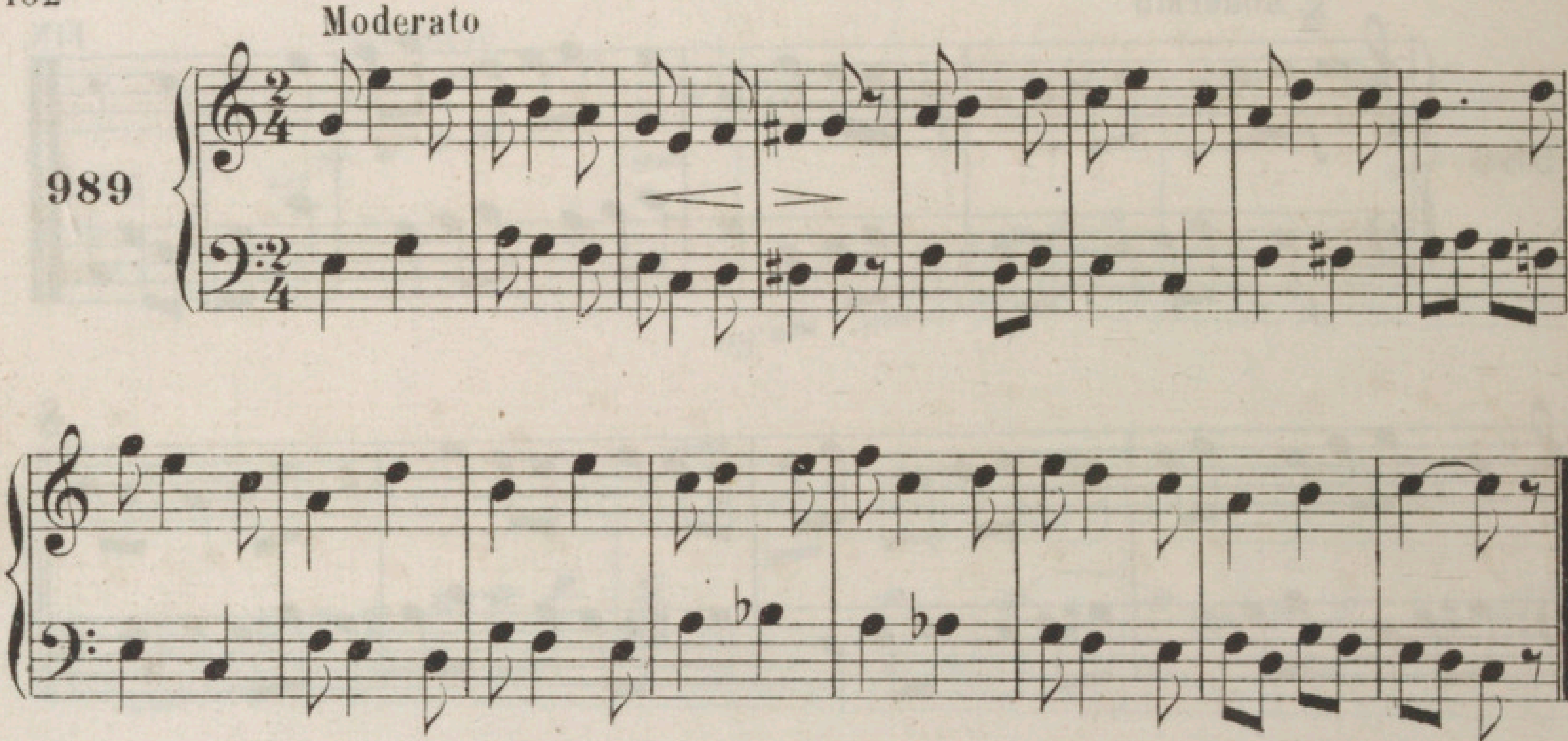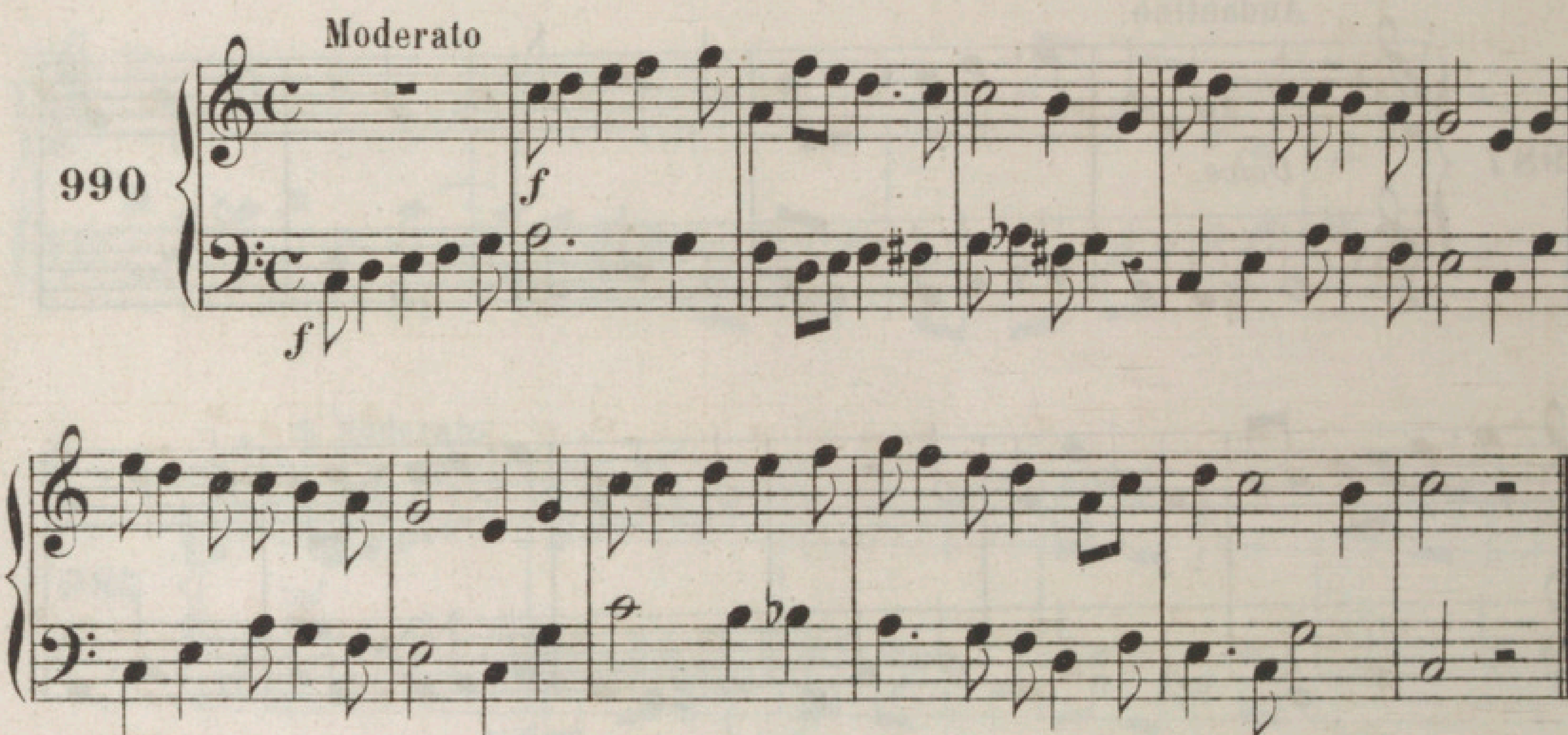


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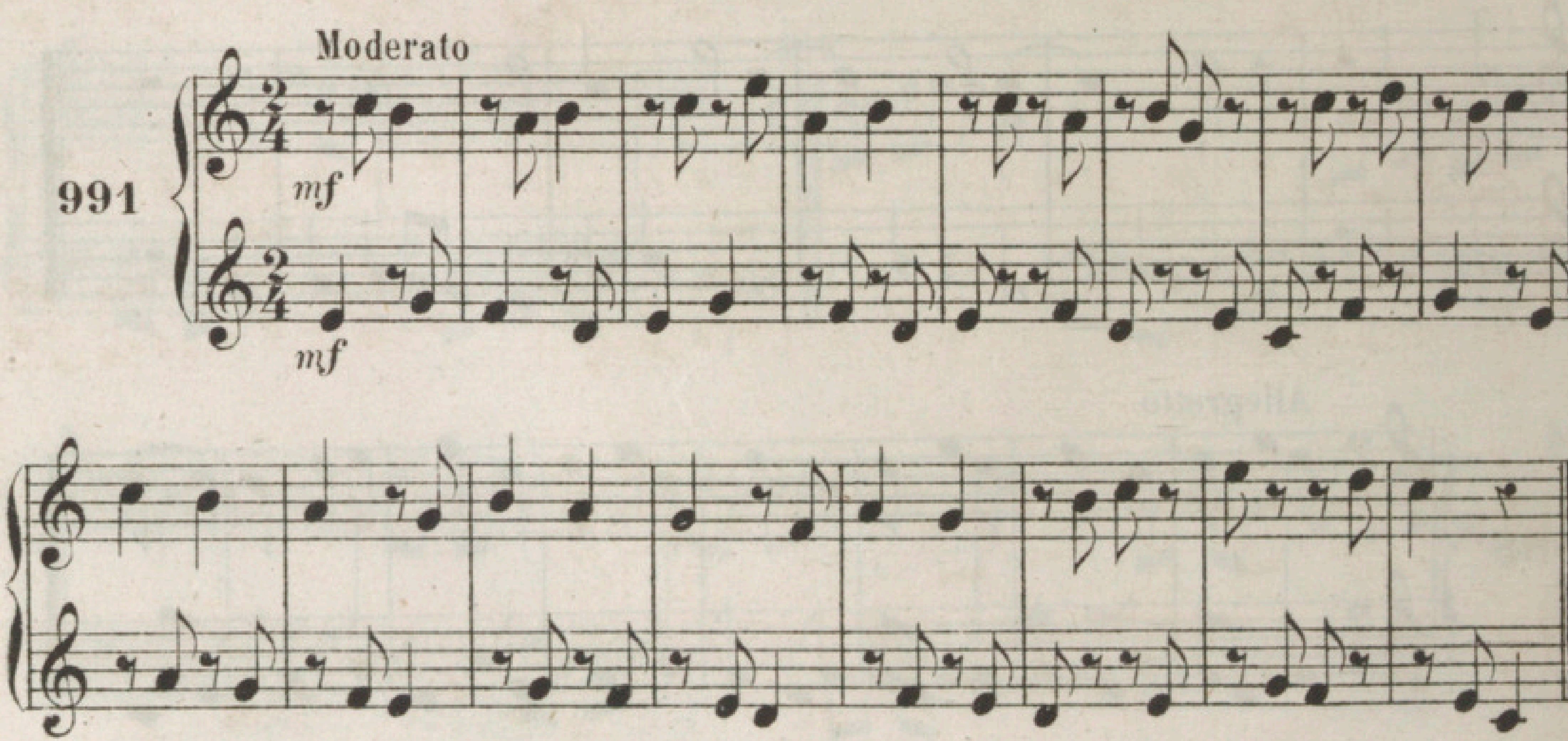


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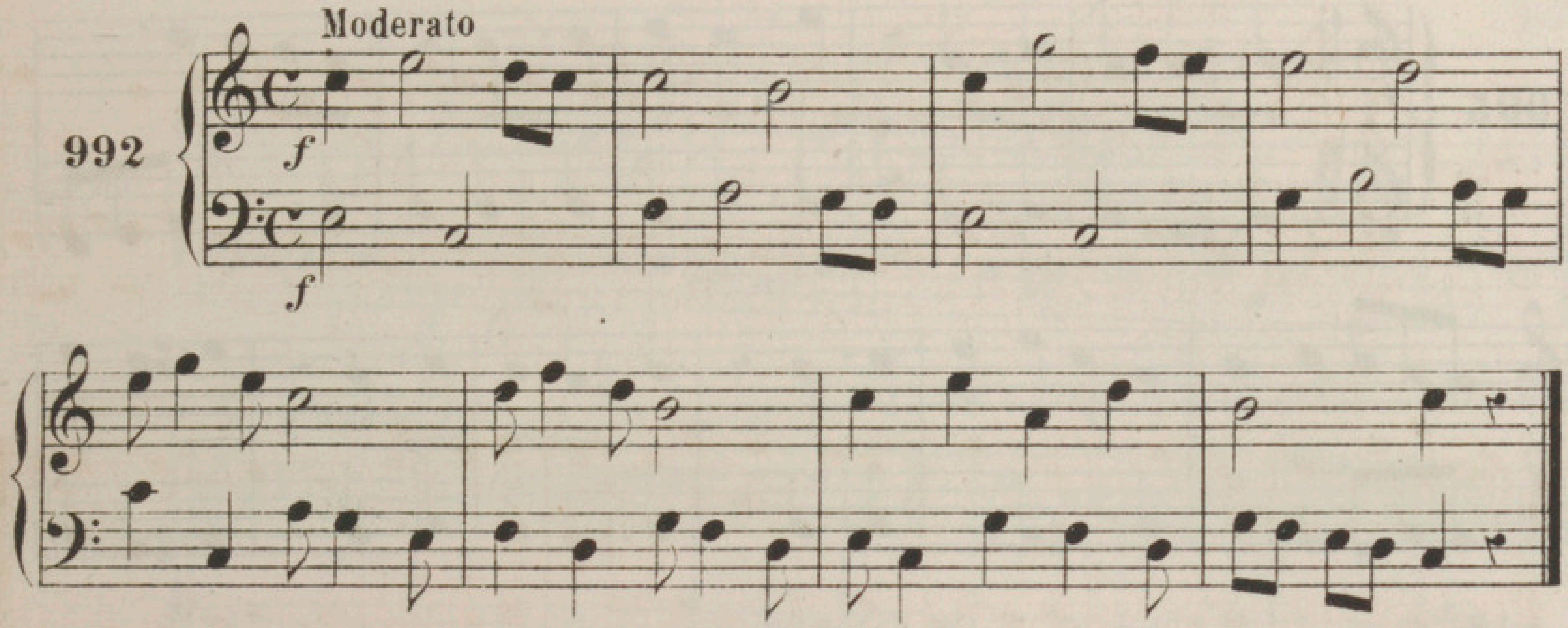



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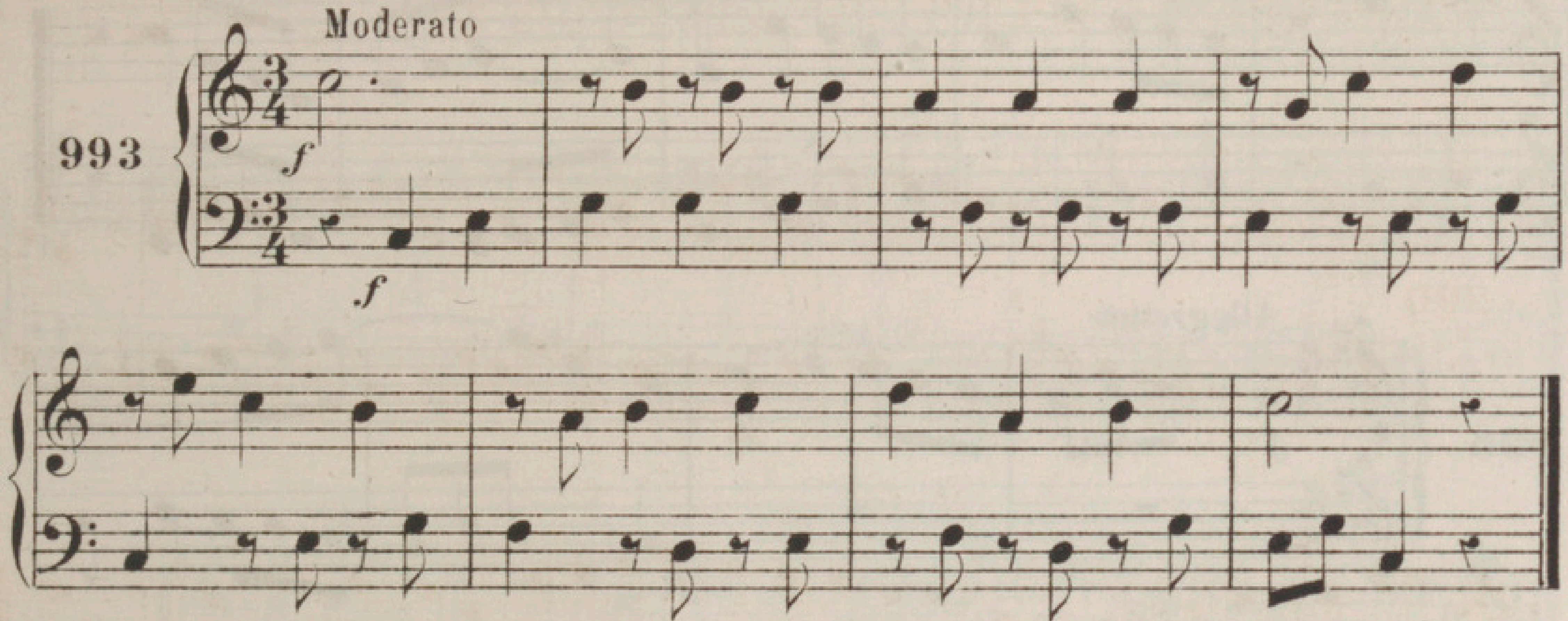

Moderato
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f
f


Moderato
991
mf
mf

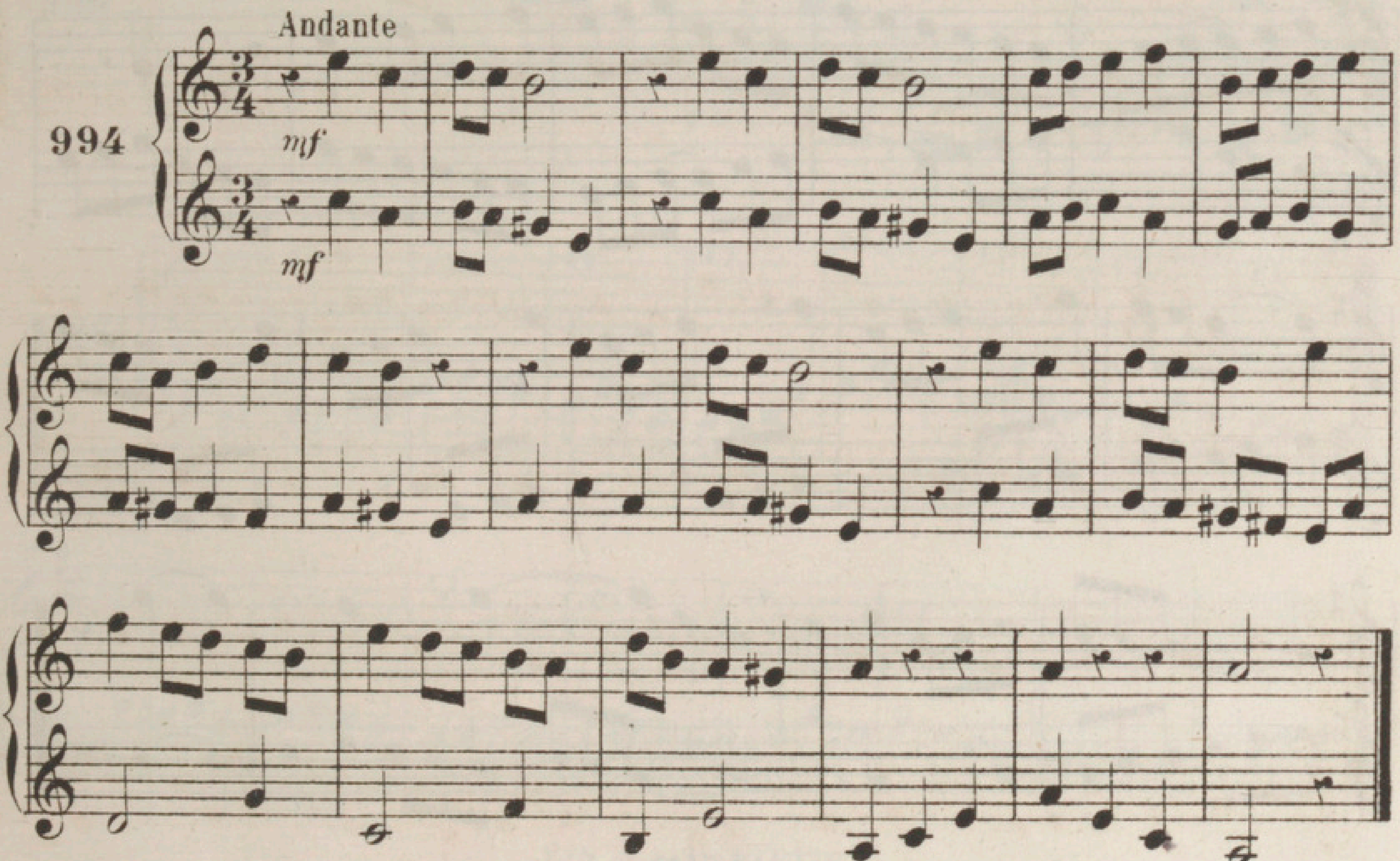
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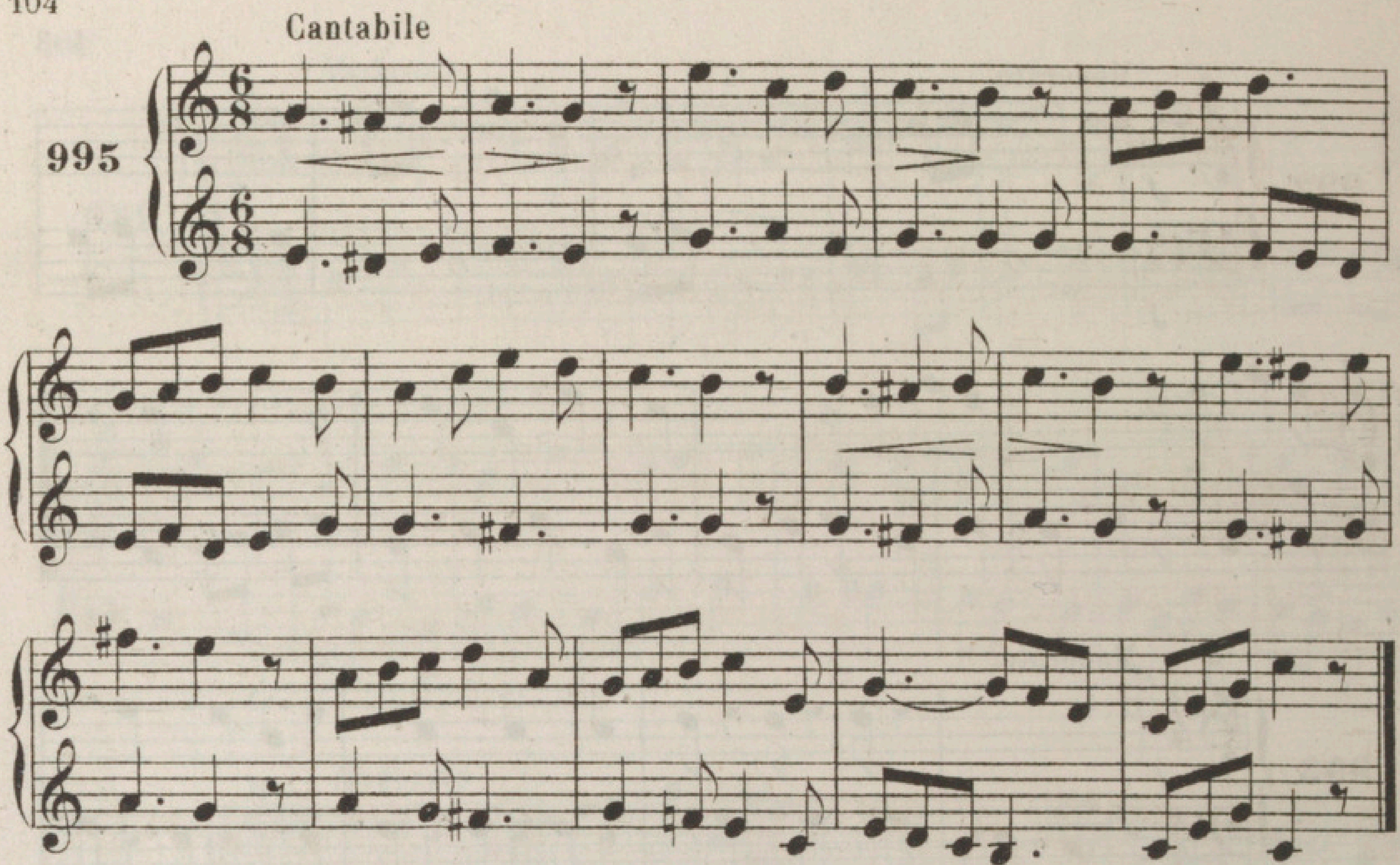
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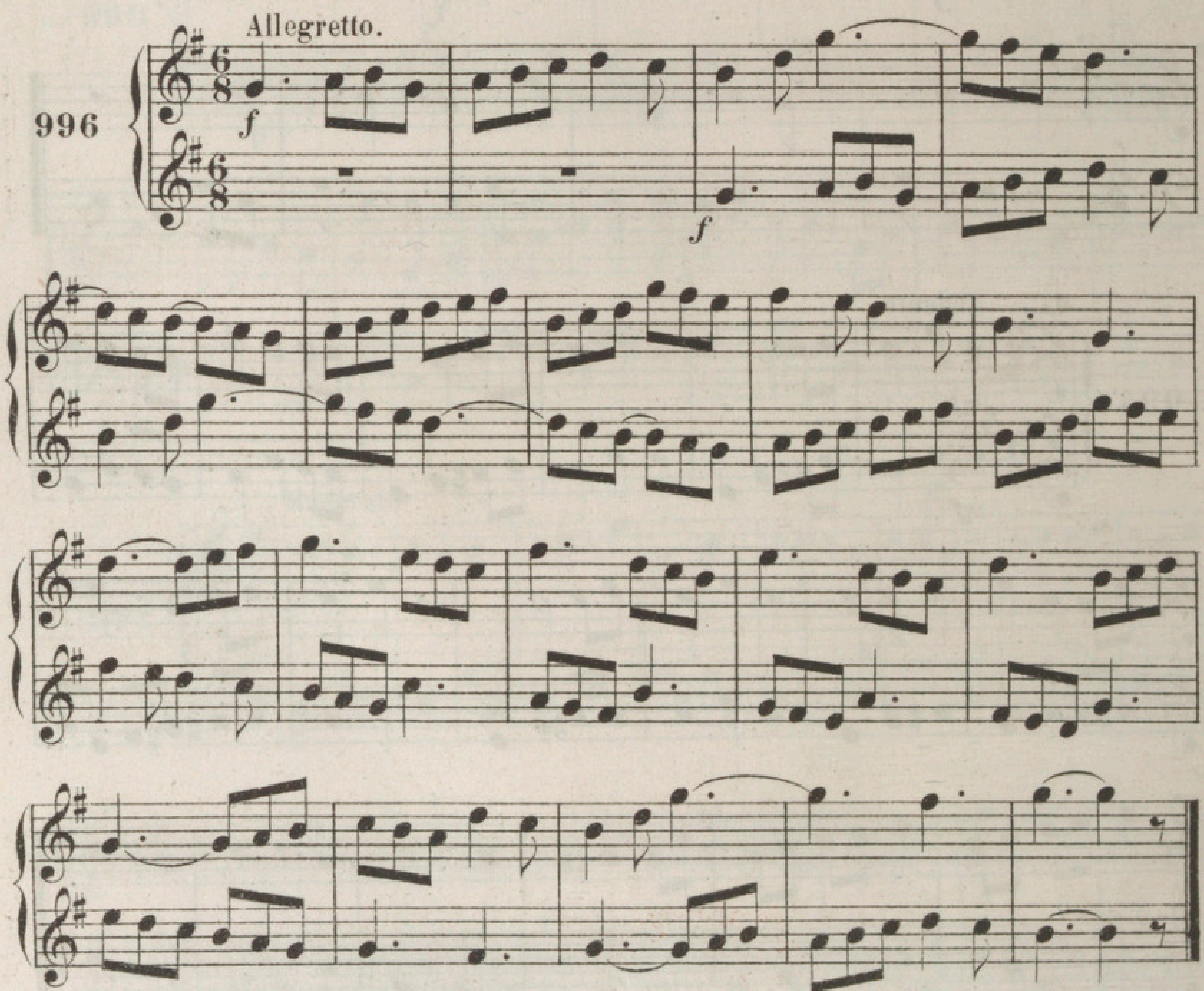


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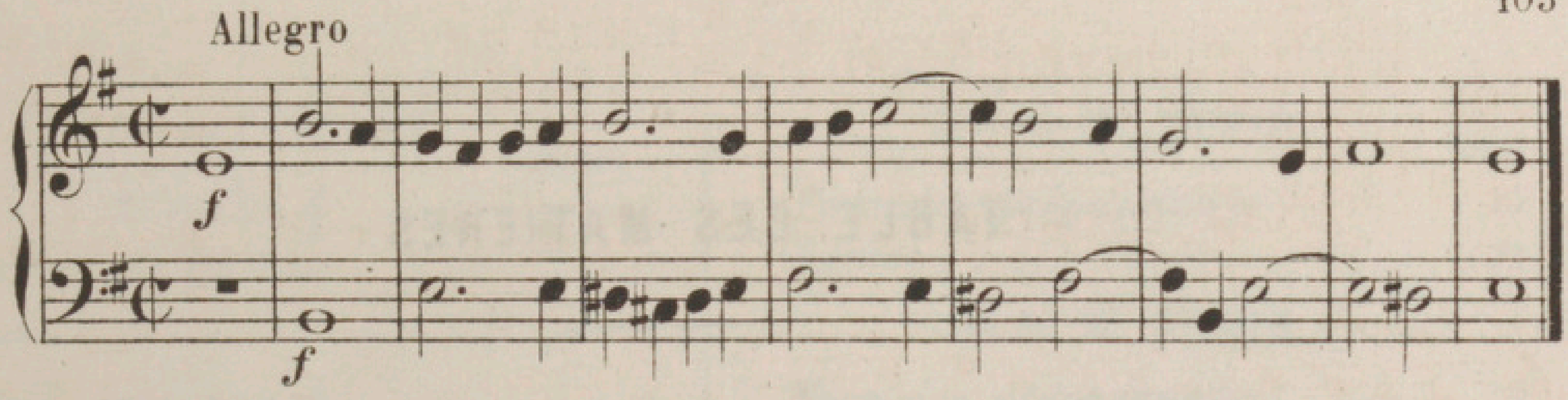
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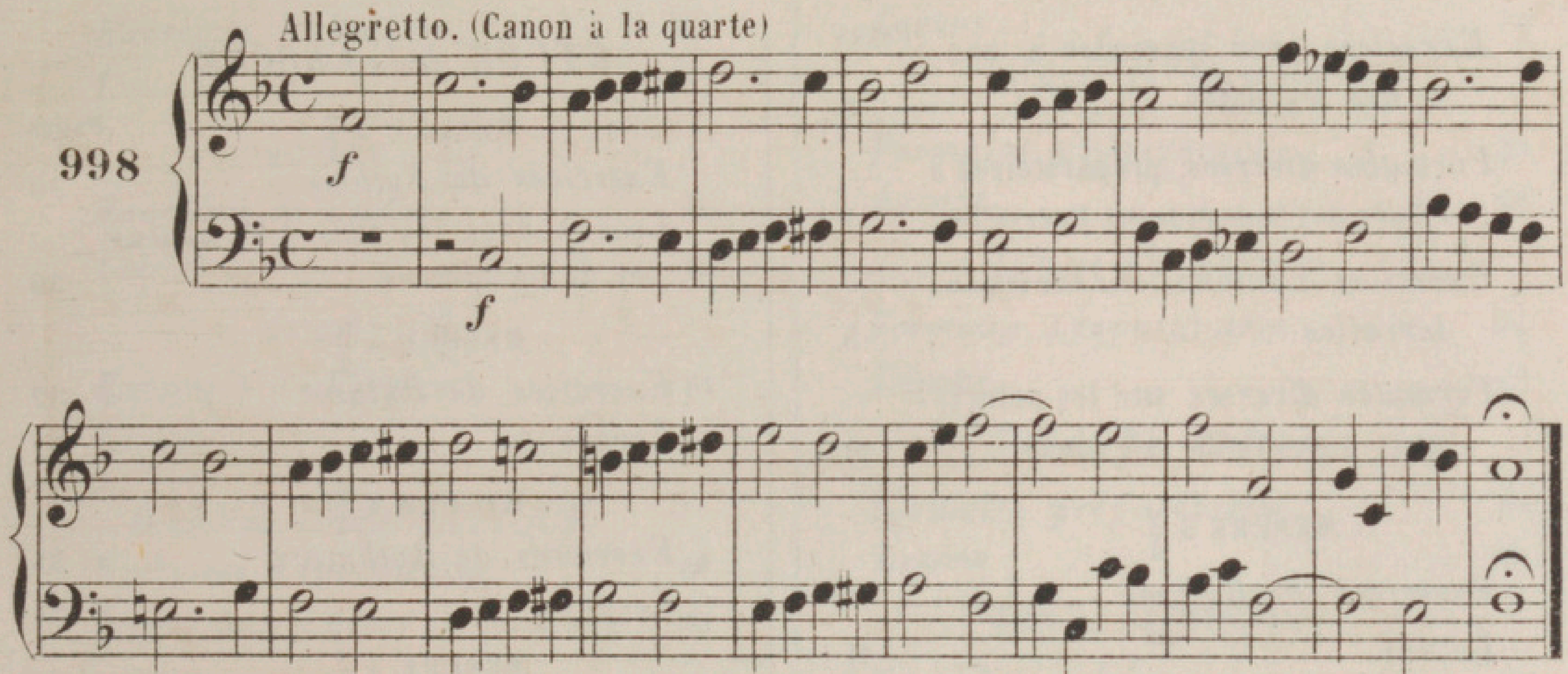
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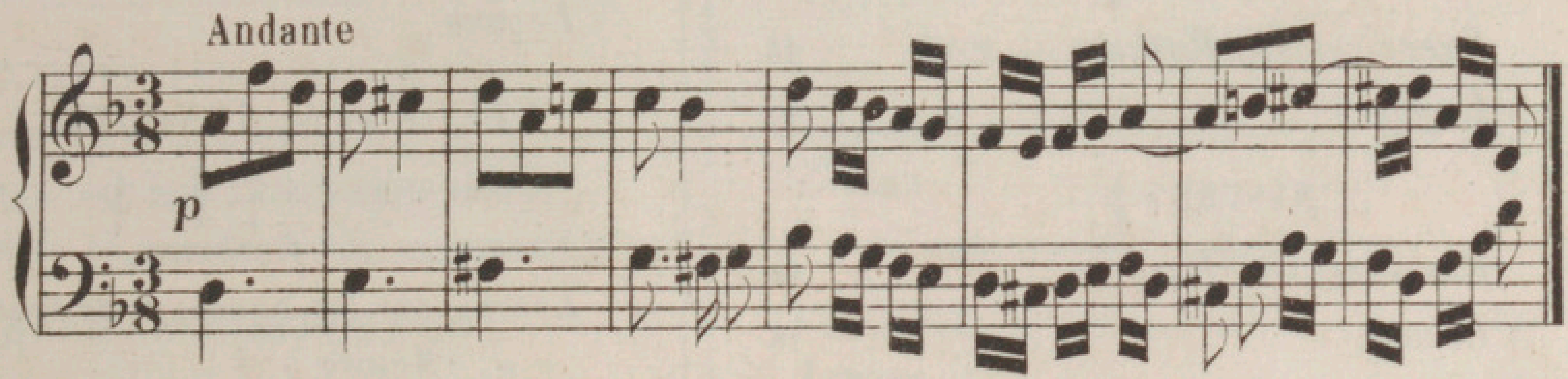


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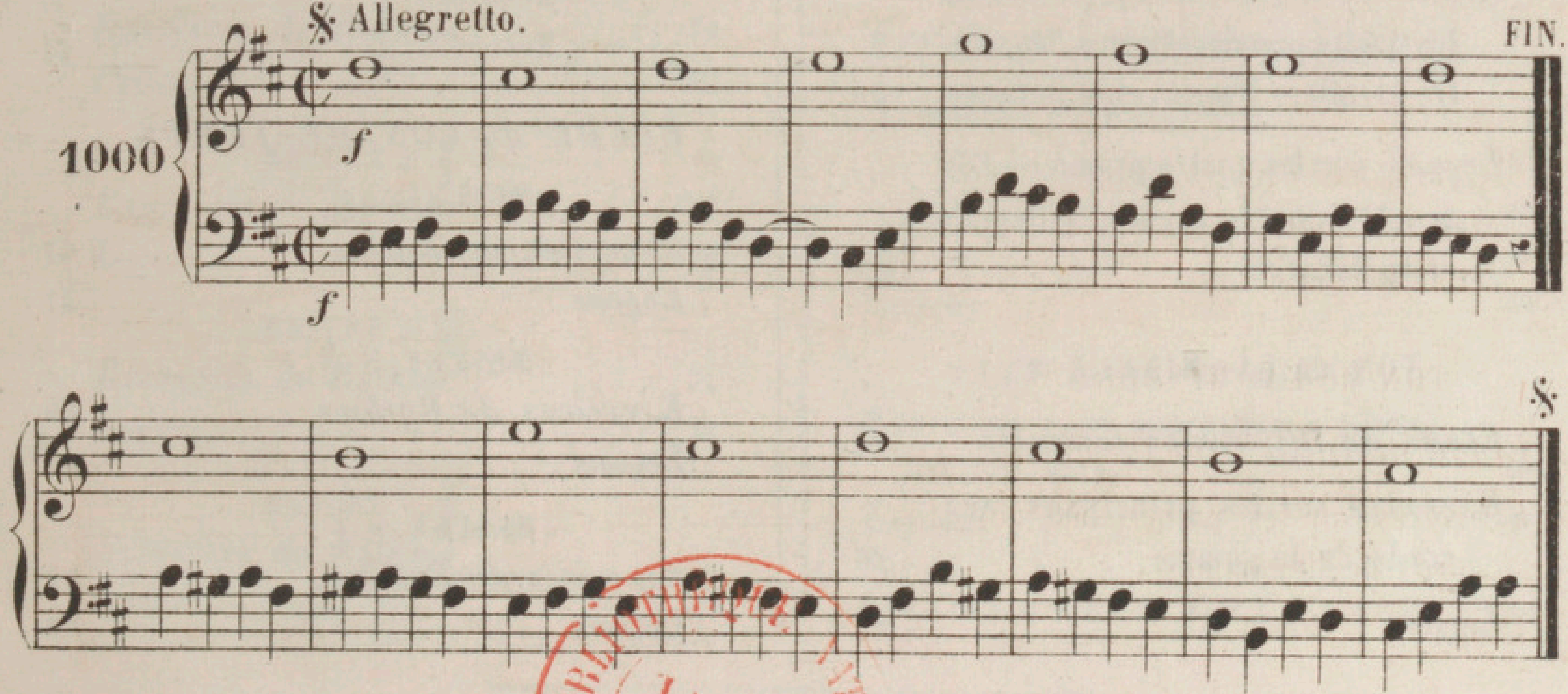


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999



1000



FIN de la 1re PARTIE

Paris, Imp. A. Chaimbaud & Cie, rue de la Tour-d'Auvergne 18.

TABLE DES MATIÈRES